
EDITORS' CHOICE: The Best New Products for the Sizzle Season
Metropolitan Home
COOL SUMMER STYLE
Great New Houses That Bring the Outdoors In
In Puerto Rico a modern getaway opens its wings to the view, p.72.
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July/Aug 09



The laminated-wood *Earth-Pinstripe* **"fruit bowl"** has numerous uses and can be customized to your own neighborhood thanks to Google Map technology (about $320; Fluid-Forms.com). For additional terrain-inspired items, including the white bowl in the photo, see "Trend Watch," p. 104.

Metropolitan Home VOLUME 41 | ISSUE NO. 6

On the Cover
Fabric designer Donna Gorman chose architect John Hix to design her family's Puerto Rican getaway. Produced by Linda O'Keeffe. Photograph by Peter Murdock. *See Resources, last pages.*

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LUCAS ALLEN


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July/Aug 09


72

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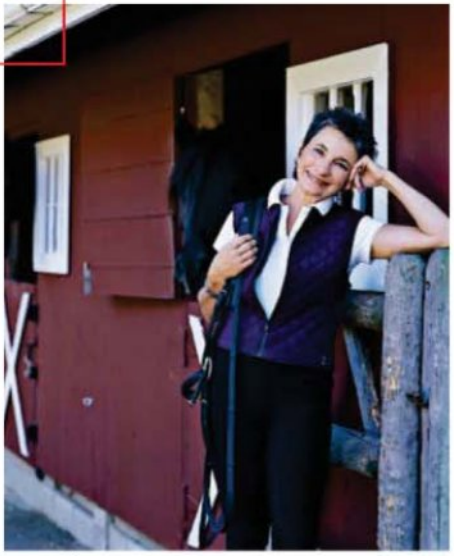
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ABC



Once upon a time I gardened like a maniac, totally loving every step of the experience. On the coldest, darkest winter days, I'd spread out seductive seed catalogues on my kitchen table and make tough decisions about 'Red Swan' beans versus 'Fin de Bagnol' haricots, wonder if I could fool Mother Nature and get artichokes to survive in zone 6A and calculate how many little lettuces I could fit into the eight-foot-square spot I'd assigned to them. I smuggled seeds back from abroad, saving the packages as personal ephemera.

No matter how much compost we work in, we've always had a base of heavy clay soil with a vernal spring nearby (who knew?), so the garden remains practically under water until well past the Saint Patrick's Day plant-your-peas date. But faithfully, as early in the year as our floods allowed, we'd turn over and "improve" the heavy earth, and I'd spend blissful, buggy hours painstakingly planting seeds of every vegetable I'd ever tasted in a European restaurant, plus family favorites. I added every color of zinnia and sunflower for bright spots I could see from the house and later I'd plunder them for flowers to grace my table.

Calamities occurred regularly: One year a creature ate off the tops of every newly unfurled bean plant. The lovely lettuces all had tiny, little holes from tiny, little bugs. The horses managed to lean in over the fence far enough to snack on sunflowers, mesclun and beet greens. Last year they even sampled the heirloom green tomatoes I'd mail-ordered from California. (At least I've always been canny enough to put the carrots dead center.)

Then there's the weeding. Why do weeds grow ten times faster than anything else? I've had weeding parties with white wine, used ugly plastic mulch, hired kids who left the roots. I actually don't mind weeding—it's relaxing but truly time-consuming. All this has led me to question my gardening (in)sanity when I'm now able to buy most everything I ever grew at local farmers' markets.

But what about the amazement of picking dinner, knowing it all started from those tiny seeds, that all those hours of "work" resulted in such a miracle?

It's now mid-May. I've been away for three weekends in a row at trade shows, and the garden (thanks to a wet spring) hasn't even been turned over. I never ordered seeds. I'm wondering what it would look like as a weed patch.

Then last night I had dinner at the famed working farm/restaurant Blue Hill at Stone Barns. The staff showcased everything they'd grown in their gardens or foraged nearby—exquisite spring fiddleheads, ramps, asparagus. The restaurant served Andante Dairy cheeses, named by cheese maker Soyoung Scanlan because, as the website explains, andante is the musical tempo mark that indicates the "moderate rate of speed of a strolling walk." Scanlan chose the name, it went on, "in order to describe her longing for the slower speed of life, the proper speed of traditional cheese making."

I got the point: Slow down and plant your garden.

—Donna Warner, Editor in Chief

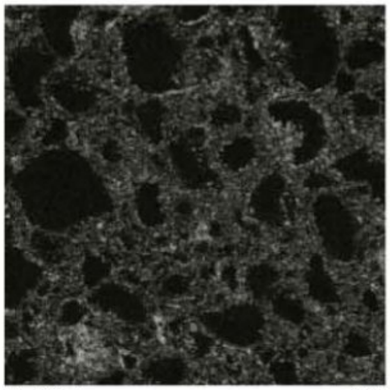
PORTRAIT: PETER MURDOCK; STYLIST: YUKA SHUSAPA.

Color Expression[09]



Basalt Black 6185T





Black Rocks 4170

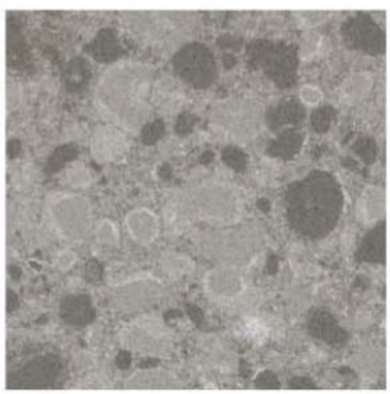






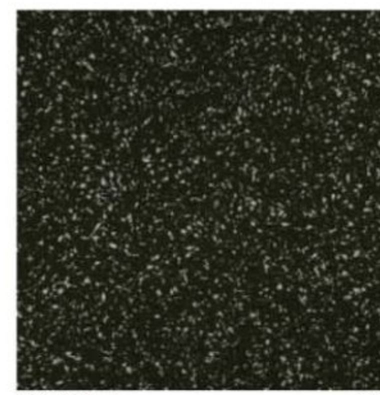
Smoky Ash 6140





Dusty Stones 4040



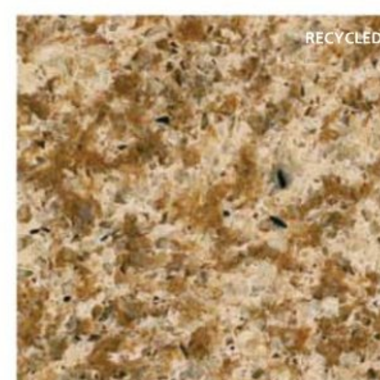


Metallic Black 7185

Buttermilk 4220

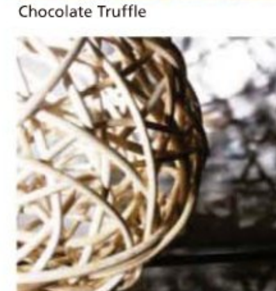
Organic White 4600





Chocolate Truffle 6350





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July/Aug 09

Kudos to Kaner

Seeing a 1930s classical revival residence come alive all over again—and in a way that's more suitable for the lifestyle of today's family—is refreshing ("Queens for Today," p. 112, May '09). Meeting the challenge of preserving and restoring the architectural character, while re-creating an interior that looks and works coherently, requires a delicate balance that the client and the designer should be proud of. Indeed, it's a fine example of the traditional modern vocabulary. With his unique talent and skill, Robert Kaner is an extraordinary interior designer.

Dan Bray [Orlando, FL]

And I Was There

I was delighted to read Jorge Arango's story on the Forest Hills Gardens home built in the 1930s (see letter above). That marble tile entry foyer remains as beautiful as ever. In the early 1950s, as a young girl, I grew up directly across the street from this home. I often played with the daughters who lived there. The owners were very musical and had three pianos in the main living areas. I hope that the young twins pictured have as much fun racing up and down the front and back staircases as we girls did many years ago.

Joan Driscoll [Sarasota, FL]

Lest We Forget

Just wanted to say thank you for being such a great magazine and for introducing me to the wonderful and magic world of design. I am new here. I grew up in Lithuania, which used to be part of the Soviet Union, and where, 15 years ago, we had to stand in line for two hours just to buy a pot or a teakettle. Our choices were limited. Every other house or apartment had the same wall coverings, the same kitchen cabinets and the same glasses. Words such as "unique," "different," "innovative," "provocative" or "interesting" did not describe our homes or styles. When I came to the U.S. four years ago I fell in love with interior design, furniture, rugs, vases, lamps … so many choices, so many different styles—heaven! Your magazine stood out as the most innovative, interesting, fresh and real. I am studying to become an interior architect. I have a lot to learn, and your magazine is one of the best teachers I've ever had.

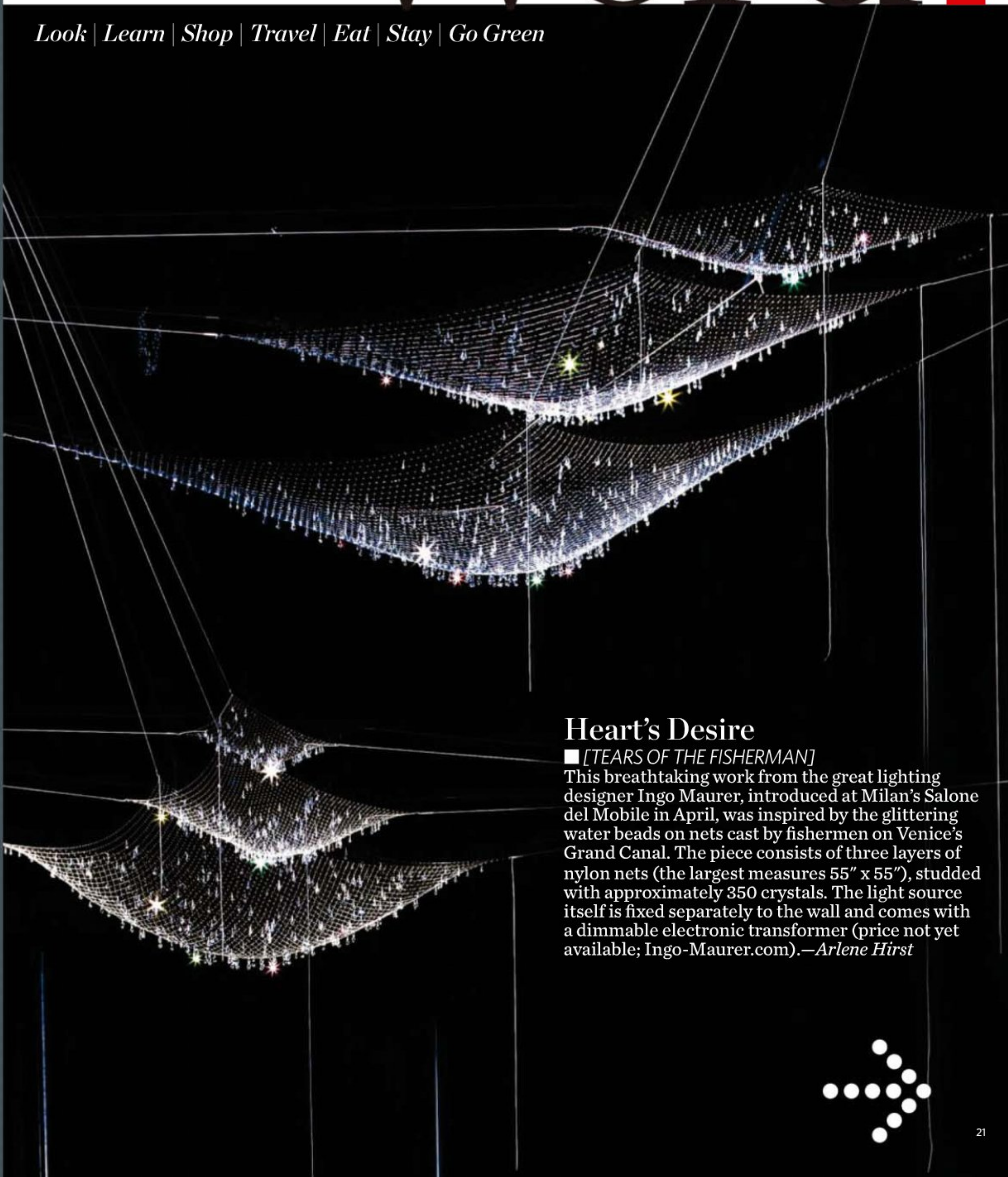
Egle Bankauskaite [Wauconda, IL]

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verizonwireless

Word.

Look | *Learn* | *Shop* | *Travel* | *Eat* | *Stay* | *Go Green*



Heart's Desire

■ *[TEARS OF THE FISHERMAN]*

This breathtaking work from the great lighting designer Ingo Maurer, introduced at Milan's Salone del Mobile in April, was inspired by the glittering water beads on nets cast by fishermen on Venice's Grand Canal. The piece consists of three layers of nylon nets (the largest measures 55″ x 55″), studded with approximately 350 crystals. The light source itself is fixed separately to the wall and comes with a dimmable electronic transformer (price not yet available; Ingo-Maurer.com).—*Arlene Hirst*

TOM VACK

Word.



High $979

Low $248



High/Low

[GARDEN CHAIRS]

Dine alfresco on these craftily engineered wire chairs that serve up "ironic" style on a budget or a splurge. The elaborate twists and turns of the hot-dipped, pre-galvanized metal rods in the HIGH version—*Re-Trouvé* by Patricia Urquiola for Italian manufacturer EMU—are created with high-tech manufacturing processes ($979; 888/502-5749). The LOW *High Wire Act* chair from Anthropologie is made of simpler powder-coated steel that's been coaxed into the shape of a flower ($248; Anthropologie.com).—*AH*



Met Tomes

[OUR NEW BOOK]

Introducing *Glamour: Making It Modern,* which includes over 200 photographs from the work of 138 designers and architects who have appeared in *Metropolitan Home.* It's all about the look, but not all about the money: As design star Vicente Wolf says, "Glamour doesn't need to break the bank, but it should break the mold" (HFMBooks.com).—*Michael Lassell*

Secret Source

[ERIN MARTIN, MARTIN DESIGN]

"I love Washington Chain & Supply in Seattle (WaChain.com). We've found great old nautical rope and giant red buoys, which we cut in half and turned into massive chandeliers."—*Rachel Lexier*



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Every day in the United States, we produce enough *trash* to equal the weight of the Empire State Building.

Owners' Manual

[STREAMING TV]

If you're anxious to save a little money, look no further than your TV. A slew of new technologies can access TV shows and movies through the Internet, allowing you to downgrade or even cancel your cable—saving hundreds of dollars a year. Here's how.

All of the major networks and even Netflix offer ways to download or stream their newest content. But you need to link your Internet connection to your TV. The cheapest solution is to simply buy a cable that connects your computer to your TV screen. If you bought your computer and TV in the last couple of years, a DVI-HDMI cable should do the trick.

To avoid having to futz with websites or iTunes to watch a show, just load a little bit of software onto your computer. For Macs, Boxee gathers all the outlets for TVs and movies, creating channels you can surf on your TV, using your remote control. XBMC works similarly for computers running Windows.

That said, it's even more convenient to have a dedicated set-top box that will act just like a cable box but draw content from your Internet connection. The granddaddy of these is Apple TV (left, $230), which allows you to easily rent movies and TV shows in HD via iTunes. Meanwhile, Netflix offers the Roku. For $100 and the $9 monthly Netflix fee, you can stream 10,000 titles on demand.
—Cliff Kuang

Tongue in Chic

[3MP Digital Camera]

For your inner child (or your actual one), check out the new 3MP digital camera from LEGO. The toy maker has teamed up with tech company Digital Blue on a colorful line of electronics. The bricks may not be movable, but with a 1½" LCD screen and 128MB of memory, this gadget's still fun ($50; Zappos.com).
—Flannery Hoard





The Rug Company

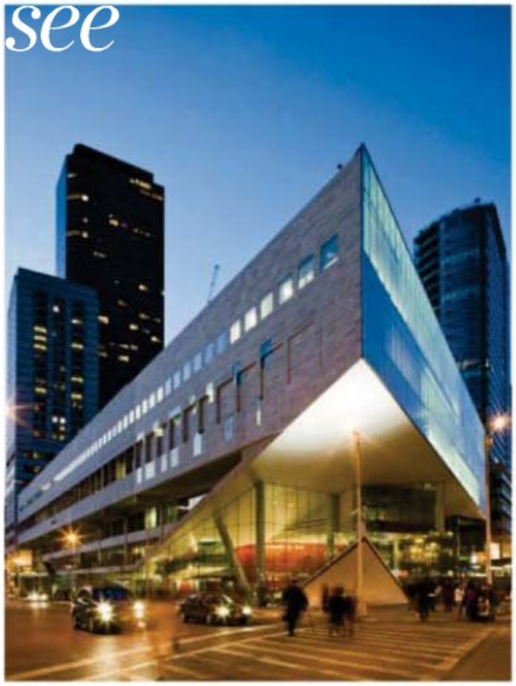
[EVA ZEISEL RUGS]

Age hasn't slowed down the legendary designer, now 102 years old. She has transformed three of her ceramic designs into hand-knotted, hand-carved magical carpets. Zeisel is shown with *Dimple Spindle,* based on her famous belly-button room dividers (6′ x 9′, $4,860; TheRugCompany.info).*—AH*

OPPOSITE PAGE: ERIN MARTIN; JOHN ELLIS; THIS PAGE: EVA ZEISEL: TALISMAN PHOTO; CAMERA: COURTESY DIGITAL BLUE.

100,000 MARINE MAMMALS AND OVER ONE MILLION SEABIRDS A

Word ■ *metro*



■ *see*

alice tully hall /
new york city

New energy pulsates at the corner of Broadway and West 65th Street with the recent renovation of one of Lincoln Center's most under-recognized venues. Architecture firm Diller Scofidio + Renfro carved into the original boxy building, which houses both Alice Tully Hall and the Juilliard School, to dramatically expose the once-hidden lobby to the street. The hall itself now sports a new veneer of African hardwood, called mobai, behind which are embedded LED lights that offer a rich yet subtle glow when reflected off the wood (1941 Broadway; LincolnCenter.org).—*Katherine Lagomarsino*

■ *stay*

the missoni hotel /
edinburgh, scotland

The Italian fashion house has launched a sexy new line of hotels, designed by architect Matteo Thun, for travelers seeking a sartorial slant. The first property, in Edinburgh, features 136 rooms clad in black, white and silver Missoni fabrics. The second hotel, in Kuwait, will be outfitted in saturated reds, oranges and yellows—and plans are under way for 30 more hotels within the next 10 years. Rooms begin at $300 per night (44+131/220-6666; HotelMissoni.com).—*KL*



■ *shop*

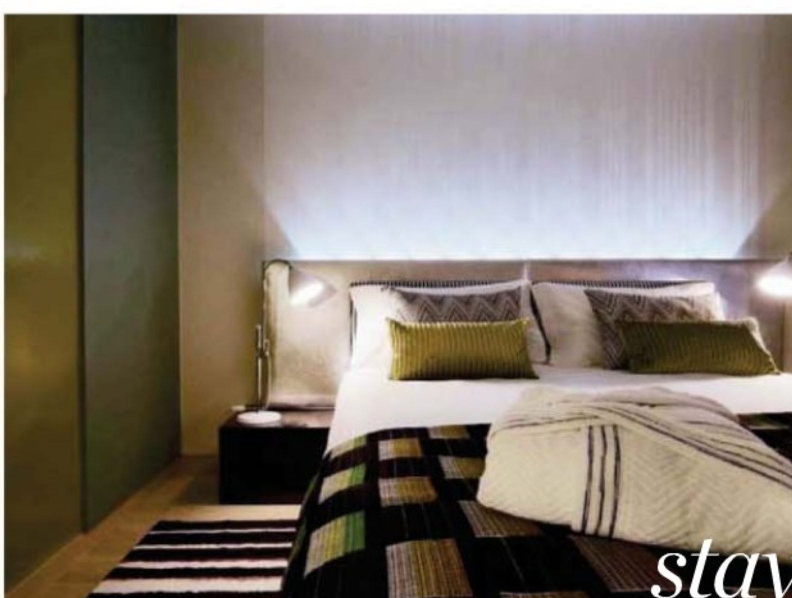
talents /
paris, france

The Ateliers d'Art de France has opened a new contemporary-design boutique steps from the Opera Garnier in Paris. Called Talents, the concept store lives up to its name, promoting French craftsmanship in furniture, lighting, decorative objects, jewelry and tableware with work by more than 70 young artisans and designers. Objects in the double-height boutique range from porcelain cups to an eye-popping chandelier (above) made of plasticized and pearlized paper crystals (1 bis rue Scribe; 33+1/40.17.98.38; AteliersdArt.com).—*Jean Bond Rafferty*

■ *eat*

rivera /
los angeles

After a 14-year hiatus, chef John Sedlar, revered in L.A. for his modern take on southwestern cuisine, is back in the kitchen at this innovative Latin eatery. The long, narrow space, by architect Osvaldo Maiozzi and designers Eddie Sotto and Deborah Gregory, features multiple seating areas, including a tequila bar and a communal table. Among the signature dishes are tortillas *florales* (homemade corn tortillas embedded with sprigs of herbs and served with avocado butter), mussels with chorizo, and banana-leaf braised pork shoulder (1050 S. Flower St.; 213/749-1460; RiveraRestaurant.com).—*Laura Hull*





YEAR.... OVER 100 MILLION AMERICANS LIVE IN AREAS WITH AIR

CLOCKWISE FROM TOP RIGHT: GREGOIRE GARDETTE; DOMINIC ESCALANTE; MATTHEW DONALDSON; IWAN BAAN.

Word. *the goods*

By Arlene Hirst



Stack **Shelves/Target**
Target hits the mark again with Dror Benshetrit's stacking, asymmetric storage cubes. The units, which come in a graduated set of four, can be clipped together in endless combinations without the need for tools. Made of MDF, they range from 15½"w x 12"h to 22"w x 18"h ($90 for a set of 4; Target.com).



Secto Light Fixtures/Seppo Koho
Head to the Finnish line: The lamps in this classically modern lighting collection, all designed by Koho, cast a softly luminous glow. Local carpenters handcraft the finely drawn pieces from Finnish birch. *Octo,* the round pendant lamp shown, measures 26¾"h x 21"dia (price on request; Limn.com).



Accento **Salad Servers/Serafino Zani**
The strong graphic forms of the salad servers that Konstantin Grcic designed for the Italian company are an exercise in pure form. The pieces, part of a new dinnerware service, are made from the highest quality stainless steel, which is given a bright polish ($90 for a pair; Ameico.com).



Flint **Table/McGuire**
Interior design star Barbara Barry's new collection for McGuire includes this architecturally arresting side table. The top, hand-cut and chiseled from a single piece of Saint Petersburg limestone, is set atop a wrought antique-brass tripod (22¾"h x 24¾"dia; $1,960; McGuireFurniture.com). ▣

POLLUTION LEVELS CONSIDERED HARMFUL BY THE U.S. GOVERNMENT.

The New Village Green

Thanks to financial incentives from the federal government and many states, there's a new movement afoot to build sustainable subdivisions.

By Karrie Jacobs

A couple of years ago Chris Krager, an architect I know in Austin, Texas, called me to announce that he was on the verge of developing, designing and building a "net-zero subdivision." At the time, I didn't exactly know what he was talking about. Sure, I understand "subdivision"—generally the word refers to a large parcel of land that has been divvied up into small lots upon which single-family homes are built. (The term has a derisive flavor, redolent of sprawl and cookie-cutter architecture.)

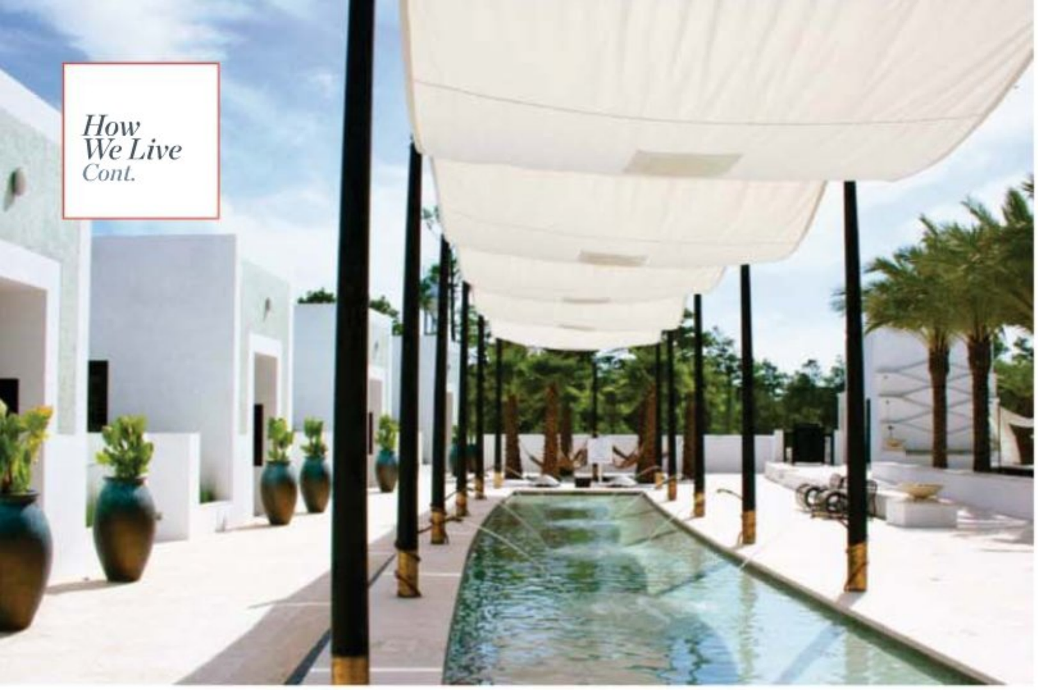
I also knew that Krager, 41, who heads a six-person design/build firm and has a talent for erecting elegant low-cost homes, had long been dreaming of subdivisions, much the way a magazine writer dreams of novels. But the phrase "net zero" meant nothing. Krager had to explain—slowly—that he was planning to build a development in which the houses generate as much energy as they consume over the course of a year. Net energy use: zero. At the time, it sounded like magic.

Now, of course, "net zero" is part of the familiar lingo of green development. And by the time you read this, nearly a third of the homes in Krager's development, Sol (which also stands for Solutions Oriented Living), should be nearing completion. Located about three miles northeast of downtown Austin, Sol will ultimately consist of 40 fetching little modern houses with photovoltaic arrays on the rooftops, extra-dense insulation in the walls and highly efficient heating and cooling systems. Some of the houses will be modular, built at a factory less than a mile away, and others will be site built. The units will range in size from 1,000 to 1,800 square feet, priced from the low $200Ks to the mid $300Ks,



Chris Krager's compact houses for Sol, in Austin, Texas, have photovoltaic collectors on the rooftops, extra-dense insulation and highly efficient heating and cooling systems.

COURTESY OF KRDB



Alys Beach, a luxury resort community on the Florida Panhandle, was planned by Duany Plater-Zyberk, the firm that kicked off the New Urbanist trend with its 1980s scheme for Seaside, a few miles down the road. The houses are a brilliant shade of white, with white concrete shingles on the roofs that help keep them cool.

although eight of the units will be sold at subsidized prices and another eight will be retained by a local nonprofit as rentals. "We don't ensure sustainable communities just by building green," Krager contends. "There have to be economic and social justice components."

Krager's dream development positions him at the leading edge of a new movement to build green subdivisions, one that might help some home builders weather the downturn as it addresses the thorny issue of sustainability. In recent years, financial incentives from the federal government and many states have encouraged even the most conventional builders to mount photovoltaics atop a handful of their faux Mediterraneans and Tudors. And a mini boom in green development was spurred by the official launch in January 2008 of LEED (Leadership in Energy and Environmental Design) for Homes, a residential version of the most widely recognized green rating system for commercial buildings.

The U.S. Green Buildings Council, the sponsor of LEED, and McGraw-Hill Construction released a study in July 2008 claiming that 330,000 homes with green features had been built in the past three years and indicating that 70 percent of buyers are "more inclined to purchase a green home over a conventional home in a down housing market." One of the LEED case studies on the U.S. Green Buildings Council website is Carsten Crossings, part of an utterly typical-looking suburban development called Whitney Ranch, in Rocklin, a central California town some 30 miles northeast of Sacramento. The homes have names like Grasslands and Meadowfield and are the usual hodgepodge of watered-down historic styles. With two-car garages out front and 2,500-square-foot floor plans, these homes appear to be no different from other tract houses.

What you don't see at first glance are the SunTiles photovoltaic collectors hidden on the rooftops. The houses use two-thirds less energy than a comparable suburban home because they each generate a couple of kilowatts. Each house also has a coating called TechShield under the roof that reflects back the sun's heat and an energy-saving tankless water heater, as well as extra-dense soy-based insulation.

When asked why the developer, the Gruppe Company, decided to incorporate green features, Mark Fischer, the firm's chief financial officer and the senior vice president for construction and sales, gives an archetypal home-builder answer, "I just thought, in a sea of widgets, wouldn't it be nice to have a widget that stands out." So far, Gruppe has built 80 of the LEED-certified homes, and even as the downturn hit in 2007, it sold its widgets twice as fast as its non-green competition.

Happily, not every extraordinary development looks quite so ordinary. Alys Beach, for example, a luxury resort community on the Florida Panhandle, is rather exotic. This pedestrian-oriented town was planned by Duany Plater-Zyberk & Company, the firm that famously kicked off the New Urbanist trend with its 1980s scheme for Seaside, a few miles down the road. The first thing you'll notice about the million-dollar-plus homes in Alys Beach is that they look as if they were airlifted from a Spanish-influenced place in the Caribbean and are a brilliant shade of white. Mike Ragsdale, Alys Beach's "town evangelist" (meaning he practices public relations, not religion), argues that the architectural style itself signals that the development is green, but maybe not in ways we've come to expect. "I think it's incredibly unfortunate that in the '70s and '80s we got it stuck in our heads that to be green means having big, ugly solar panels on the rooftop. And we all have this preconceived notion that being green means making sacrifices, and it doesn't."

He argues that the very whiteness of the houses—in particular, the white concrete shingles on the roofs—is one green aspect, helping to keep the houses cool in the Florida sun. And the "timelessness" of the architecture, coupled with the "fortified" (hurricane-hardened) construction, means, Ragsdale contends, that they'll last much longer than typical American houses. And durable, by definition, is sustainable.

But the 1970s model Ragsdale derides hasn't gone away. It's just grown up to be much more refined, technologically and aesthetically. Take Verde Village, a middle-class, affordable community in Ashland, Oregon, that broke ground early this year. The development is a labor of love for Greg and Valri Williams, a couple in their early 50s, who were, until recently, in the business of selling herbaceous annuals; they used to own actual greenhouses. The 12 acres on which the greenhouses once stood, formerly rural but now zoned residential, will be redeveloped. The couple started out four years ago—the Oregon land-use review process moves slowly—with the

MIKE RAGSDALE

intention of building something that, in Greg's words, "sticks to our values."

The couple sat down with a landscape architect, a planner and an engineer. "We put all our values up on the wall," says Greg. The result will be 68 homes designed by Solarc, a Eugene-based architecture and engineering firm, each priced at about $300 a square foot. The smallest cottages will be about 900 square feet; some of the homes will be as large as 2,400 square feet. As with Sol, a portion of the project (15 homes) will be subsidized. All will have lots of glass on the south walls and photovoltaic arrays on every rooftop. Most of the homes will be hooked up to a geothermal loop that will pump fluid at constant ground temperature (56 degrees in Oregon) through pipes embedded in the floors. Cisterns will capture rainwater, and storm water will be managed by bioswales. And each of the smaller cottages comes with a raised bed for gardening. "It's anti-American not to have a garden," says Greg, only half joking. The architectural style is cheerfully contemporary but adventurous, with fashionable gestures like standing-seam metal roofs.

Personally, I'm of two minds. While I think that green strategies should be incorporated into everything, whether we're talking a tract house or a yurt, retrofitting cul-de-sac subdivisions with energy-saving features doesn't feel like a very momentous change. What I admire about Verde Village and most especially about Sol is not just the good intentions of the developers, but that they're examples of taking the subdivision concept and completely rethinking it. As Krager puts it, "The intention of this project was twofold. One, to put all of our interests as architects working in the urban environment into one project." I think it's particularly significant that Krager's architectural style, even before he was talking green, was about coupling highly efficient layouts with strategic management of the strong Texas sunlight. Sol's houses aren't sustainable just because they have bamboo floors or Energy Star appliances or low-flow toilets. These homes are sustainable really because they're designed by someone committed to making small houses work: they have open floor plans, modest bedrooms and larger public areas and thoughtful features like built-in desks in hallways. The second intention of the project, Krager continues, is to "propose a model for sustainable development that we can take on the road. If we can bring a model to the market that is profitable and also leverages the momentum of the sustainability dialogue," Krager reflects, "I think we can take that a long way." ▣



Until a permanent house can be built, Glen Lajeski and Gerry Etcheverry erected a trio of tent cabins—fabric walls stretched across wooden frames.

Tentative Occupancy

In Sonoma County, California, a couple communes with nature (without forsaking their Frette sheets) in a compound of canvas "bungalows."

By Fred Albert

While visiting a friend in northern California four years ago, Glen Lajeski spied a newspaper ad listing acreage for sale. Intrigued, the Disney executive asked his host if they could look at the land on their way to the airport. Lajeski's friend hesitated. "I know when you see this property," he cautioned, "it's going to change your life."

Strolling the 160-acre parcel the following day, Lajeski found babbling brooks and Technicolor hillsides flush with wildflowers. Gauzy strands of moss hung from the oak trees overhead, while verdant vineyards sprawled across the valley below. Wasting no time, Lajeski phoned his partner, Gerry Etcheverry, back in Los Angeles and announced that he had found their new home. Accustomed to such proclamations, Etcheverry didn't give this one much credence until he ventured up to Sonoma County and saw the property for himself. He was instantly smitten. "There's just something about it that's special," says the former cosmetics executive.

To tide them over until a vacation home could be built, the pair decided to erect a trio of tent cabins—semipermanent structures with fabric walls stretched across wooden frames. It took the better part of a year to prepare the site, as the men cleared away poison oak and fallen trees and lined the creek beds with rocks collected around the property. Once the foundations were complete, it took another couple of months to assemble the tents, which the couple purchased from Sweetwater Bungalows (SweetwaterBungalows.com).

A meandering driveway deposits visitors at the top of a hillside, where rustic steps descend past a 12-by-14-foot guest tent complete with deck and outdoor shower. A hog-wire screen knitted with honeysuckle conceals the bathroom, a vintage

GREY CRAWFORD

garden shed outfitted with a composting toilet.

Continuing down the hillside, redwood stairs span a lazy stream that leads to the 14-by-20-foot living/dining tent. The stream reemerges on the other side of the tent and tumbles into a small pond that was carved from the forest floor by wild hogs wallowing in the mud. A third tent, which contains the master bedroom, straddles the shoreline nearby.

The men modified the stock tents with extra French doors and fitted the main structure with a pair of arched windows purchased at the Rose Bowl flea market. Lajeski painted the plywood floor in a geometric pattern and furnished the interior with attic castoffs reupholstered in durable outdoor fabrics. A tubby, tangerine woodstove from the 1970s was set in front of a tempered-glass window, allowing Lajeski and Etcheverry to warm their toes while watching fog drift across the valley below. The kitchen set from Lajeski's childhood home serves as a dining table and is lit by an Ikea chandelier spray-painted tan to match the floor.

What started as a temporary living space soon became an obsession. "Glen tends to get carried away," Etcheverry sighs. The men stocked the pond with nearly two dozen koi and hauled truckloads of plants down the hillside, creating a succession of thematic gardens.

With so much land at his disposal, Lajeski couldn't just kick back, so he went out and bought 1,200 olive trees. "Most people would experiment with maybe 50 trees first," observes Etcheverry. The pair ended up having to clear, irrigate and fence eight acres of land before the trees could be planted, then found their orchard under attack from field mice and ground squirrels. The vermin vanquished, Lajeski hopes to produce his first batch of olive oil next year, which he'll market under the property's name, Split Rock Springs Ranch.

The men make the journey from Los Angeles nearly every weekend, vying with their guests for control of the master bedroom's outdoor shower, which overlooks the pond and waterfall. While Lajeski gardens, Etcheverry commandeers the kitchen, which is located under a corrugated-metal lean-to outside the main tent. The oven, grill and refrigerator run on propane; electrical items are powered by a pair of photovoltaic panels. To clean the kitchen, they simply haul out a leaf blower.

Meals are shared around an outdoor dining table fashioned from a vintage zinc tabletop propped on a pair of metal sawhorses. Morning coffee is savored on the bedroom deck, where Lajeski and Etcheverry lounge under a canopy of 'Black Dragon' wisteria.

The tents have proven so popular that the owners plan to keep them as guest quarters even after the main house is completed. "You're living with nature much more closely than if you were living in a house," observes Lajeski, who enjoys snuggling under his Frette sheets while acorns assault the roof and frogs serenade him to sleep.

The men hope to experience the same connection with nature once their house is completed, in 2011. Designed by noted San Francisco architect Stanley Saitowitz, the residence will consist of three glass-walled pavilions oriented around a pool. "I wanted him to translate the experience of living in the tents into a house," Lajeski says. Even if Saitowitz succeeds, Lajeski says he'll still sneak down to the tents on occasion—if only to use the shower. That is, if he can wrest it away from his guests. ▣







Clockwise from top: Interiors are furnished with castoffs reupholstered in outdoor fabrics; the kitchen is located under a corrugated-metal lean-to outside the main tent. The master bedroom deck extends over the pond.

HAVEN made a triumphant return to Hollywood during the 2009 Awards Week in February, attracting actors, industry influencers, and media tastemakers. Over three days and nights, HAVEN transcended the traditional VIP suite experience by combining spa services, charitable projects, product demonstrations, live entertainment, fashion shows, cocktail parties and more—all under the gorgeous roof of a Mediterranean-style villa in Beverly Hills.














SEE AND BE SEEN

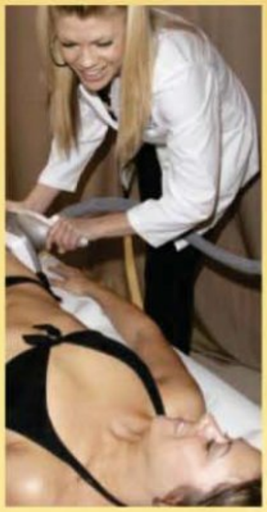
Top Row: Russell Simmons and Paris Hilton; there's no denying it's Paula Abdul behind those Foster Grant shades; AnnaLynne McCord cozies up to the new Hyundai Genesis.

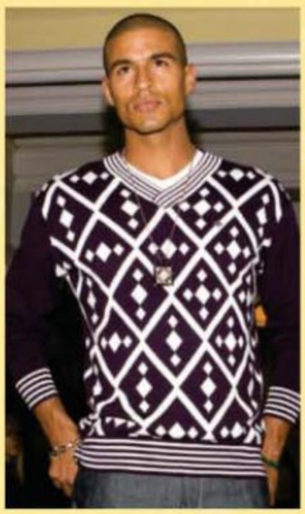
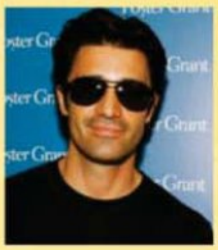
2nd Row: Kendra Wilson; Kim & Kourtney Kardashian; *Milk* screenwriter Dustin Lance Black; the Moxi HD DVR brings a smile to Rosario Dawson's face.

3rd Row: Kelly Kelly hangs out with an American Laser Centers' specialist; Jeannine Kasper receives a manicure courtesy of OPI.

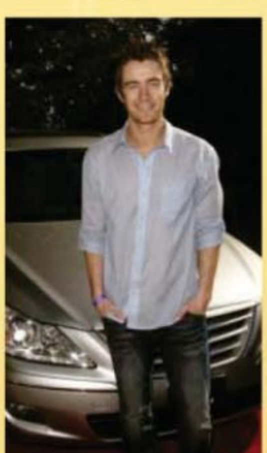
Bottom Row: Queen Latifah, Tara Jane, Taryn Manning, and Paris Hilton converge; Chris Mann performs.

HYUNDAI Genesis · SONY · digitaldays · American Laser Centers · Foster Grant · O·P·I · blurb · moxi







CULTURAL CLUBHOUSE

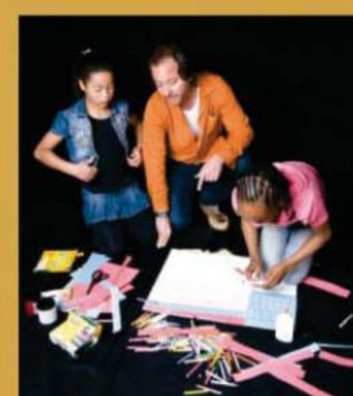
Left to Right: a model enjoys a VelaShape treatment provided by American Laser Centers; OPI manicure; Russell Simmons Argyle Culture model wears a "Know Your Strength" necklace with Simmons Jewelry bracelet; Gilles Marini; Eva Pigford; an attendee signs up for a Digital Days workshop; Robert Buckley.

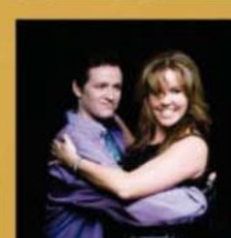
THE CREATIVE COALITION

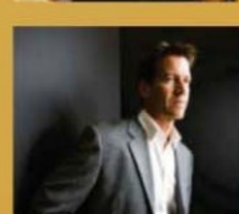
The Creative Coalition, a nonprofit organization, shot its latest campaign exclusively at HAVEN. Promoting funding of the arts in communities and schools, the campaign launched in May and includes a PSA directed by Fisher Stevens featuring budding artists from the Los Angeles Unified School District, as well as actors Taraji P. Henson, David Hyde Pierce, Zooey Deschanel, Kerry Washington, Gina Gershon, and Alyssa Milano. Print ads will highlight portraits taken by Pulitzer Prize-winning photographer Brian Smith at HAVEN. In addition, photos will be compiled in a book to be distributed on Capitol Hill to encourage policymakers to make arts in schools and the National Endowment of the Arts a top priority. Raising awareness and inspiring action, the campaign emphasizes how exposure to the arts can change lives.











Special thanks to: Warren Tricomi Haircare (warrentricomi.com), Digital Days (digitaldaysphoto.com), Splashlight (splashlight.com), Poliform Furniture (poliformusa.com), Evoque Candles (evoque.com), Hoover (hoover.com), Simmons Jewelry Co. (www.simmonsjewelryco.com) and flowers by Aristocratic (www.aristocraticbytammy.com)

Editors' Choice

Bright Whites

Our crisp collection of outdoor furniture and accessories is like a cool breeze on a hot summer day.

1. *Luna,* the translucent white resin weave covering Brown Jordan's *Monaco* **chair,** lends an ethereal air to an otherwise sturdy seat. The cushion is included ($2,005; BrownJordan.com).

2. A subtle nod to architect R. Buckminster Fuller's geodesic domes, the ceramic *Geo* **birdhouse,** by designer Kelly Lamb, is a chic abode for any warbler (8"x 8"x 8", $95; Areaware.com).

3. With a name that translates as "in the shade," the *Ensombra* **umbrella** from Gandia Blasco is topped off with a pinwheel of phenolic plates that provide shelter on even the hottest of days (72"dia, $2,500; GandiaBlasco.com).

4. Sunbrella's *Renata* acrylic **sheer** is perfect for cordoning off your patio (118"w, through designers; Pindler.com).

5. The *Cactus* **planter,** designed by Giulio Iacchetti for Euro3Plast, is a polyethylene parody of the abundant desert dwellers (50"h x 31"w x 29"d, through designers; JaneHamley Wells.com).

6. Tucker Robbins's *Beaded* **pouf** borrows from traditional South African techniques to reinterpret a classic outdoor design (18"h x 25"dia, $1,800; TuckerRobbins.com).



Summer Bliss

The cool whites, brilliant hues and earthy weaves of this season's outdoor furnishings are anything but garden-variety. Produced by Callie Jenschke and Katherine E. Nelson. Written by Rachel Lexier.

ANTONIS ACHILLEOS



Cirque du Soleil

The heat is on with this colorful circus of modern shapes and bright accents.

1. The futuristic silhouette and punchy color of Giorgio Gurioli's lacquered fiberglass *Hara* **chair** provide a shapely addition to your deck or patio ($4,145; PropertyFurniture .com).

2. The powder-coated steel curlicues of the *Re-Trouvé* **planter,** a collaboration between Patricia Urquiola and the Italian furniture company EMU, evoke nostalgia for lazy summer days gone by (28"h x 26"d, $1,262; EMU.it). See "Word," p. 22, for a look at the matching garden chair.

3. Game on: Gather your friends for a little healthy competition with the *Pro* **bocce set** from Design Within Reach; it comes complete with a carrying case (not shown) for ultimate portability ($200; DWR.com).

4. FLOR's *You Only Live Twice* indoor-outdoor **vinyl tiles** are 100 percent recyclable and are available in four earth-inspired hues: River Rock (not shown), Sun, Forest, and Sky ($12.99/tile; FLOR.com).

5. The petal-shaped plastic seat and thin lacquered-steel legs of Roche Bobois's *Corolle* **armchair** recall a resplendent summer bloom (from $2,645; Roche-Bobois.com).

Editors' Choice Cont.

Garden Party

These ivy-inspired goods evoke the crisscrosses of climbing vines.

1. Jean Marie Massaud's vertical *Green* **wall** for Dedon can transform a tight space into a breezy garden oasis. It's made of woven polyethylene fiber and comes with removable flowerpots (85"h x 48½"l x 13"d, $2,816; JanusetCie.com).

2. The rust-free, cast-aluminum *Garden Treasures Branches* **bench** creates the feeling of a forest in your own backyard (36"h x 41¾"l x 26½"d, $277; Lowes.com).

3. Sprout Home's charming *Water Logged* **watering can,** made from recycled HDPE plastic, is tough enough to sleep outside with the plants and flowers ($18; SproutHome.com).

4. Designed by Jan Egeberg and Morten Thing, the *Elements* **lantern** from Georg Jensen combines stainless steel and frosted glass for a lovely light that will illuminate any path (8"h, $90; GeorgJensenStore.com).

5. Resurrected from a 1968 design by Elinor McGuire and executed in aluminum for outdoor use, the *Cracked Ice* **garden chair** has a distinctive back that brings to mind a shattered mirror ($980; McGuireFurniture.com). ▣



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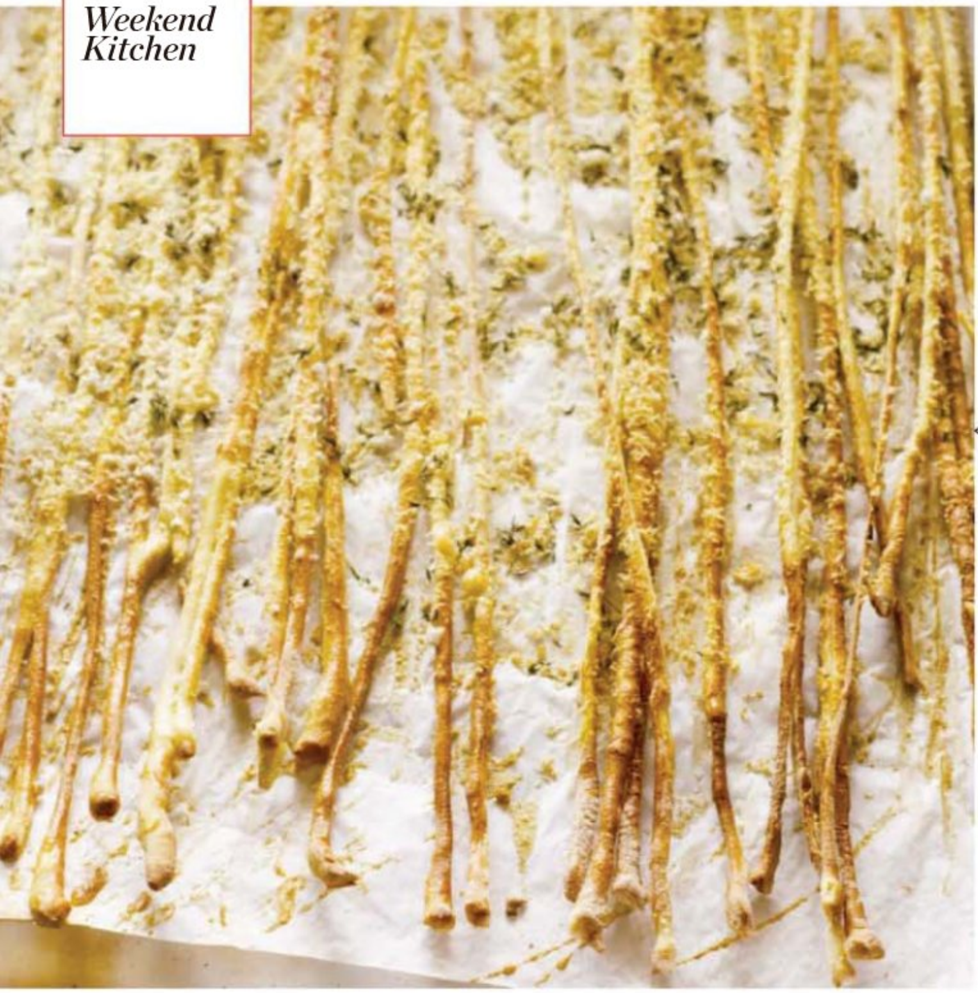
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W W W . R O N B O W . C O M

Weekend Kitchen



Pick-Up Sticks

Bet you can't eat just one; these savory breadsticks make a tasty—yet not too heavy—addition to the table.

Breadsticks are thought to go as far back as the 14th century, when they were first baked near Turin, becoming part of the gastronomic tradition of Italy's Piedmont region. Today they're gaining popularity as health-conscious consumers realize that the crispy, pencil-thin sticks are a lighter way to satisfy their bread cravings.

This version, by Boston chef Lydia Shire, is served at her restaurant Scampo. Arriving at the table in lieu of bread, her breadsticks are served with a fava bean dip—a simple purée of the beans with olive oil and garlic, garnished with toasted pine nuts. Shire is a restaurateur who knows her patrons' habits, observing that "people love to take a breadstick and smoosh it into the dip." But if you don't have any dip handy, the breadsticks, which are sprinkled with Parmesan cheese and rosemary before baking, are just as good plain. This recipe makes 70 to 80 breadsticks, but they keep well and are good for snacking on any time of the day.—*Donna Paul*

PRODUCED BY SUSAN TYREE VICTORIA. PHOTOGRAPH BY SUSIE CUSHNER.

Scampo Breadsticks

- **1 (¼ oz.) package active dry yeast (2¼ tsp.)**
- **¾ cup warm (105°–115°F) water**
- **2½ tbsp. olive oil**
- **¼ cup semolina flour**
- **1⅓ cups all-purpose flour**
- **2 cups bread flour**
- **1 tbsp. coarse salt**
- **1 tbsp. olive oil**
- **1 tsp. coarse salt**
- **½ tsp. pepper**
- **3 to 4 tbsp. grated Parmesan cheese**
- **3 to 4 tbsp. fresh rosemary, finely chopped**

① Combine yeast and warm water in the bowl of an electric mixer. Stir and let stand 3 minutes, until mixture is foamy. Attach dough hook or paddle, add remaining ingredients and mix to combine. (Dough should pull away from the side of the bowl. If too wet, add a little flour; if too dry, add a little water.) Mix until dough is smooth and elastic, 8 to 10 minutes. Transfer to a resealable plastic bag and refrigerate at least overnight, or up to three days.

② Line three baking sheets with parchment paper. Brush with oil or coat with nonstick spray. On a lightly floured work surface, roll dough to a 24-by-8-inch rectangle. (If dough becomes difficult to roll, let stand ten minutes to relax, then continue rolling.) Trim uneven edges with pizza cutter. Brush with olive oil and sprinkle with salt, pepper, cheese and rosemary.

③ With pizza cutter, cut strips from short side, ¼ inch wide and 8 inches long. Transfer strips to baking sheets, stretching each gently to about 10 inches in length. Cover with oiled plastic wrap and let rise in a warm place until rounded, about 1 hour.

④ Preheat oven to 350°F. Bake breadsticks until golden brown, 10 to 15 minutes. Let cool on a wire rack. Serve immediately, or keep in a closed container up to one week. *Makes 70 to 80 breadsticks.* ▣



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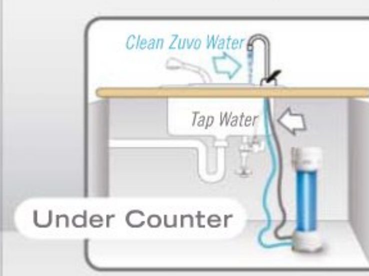
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Big Idea



Shelf-Contained

An Atlanta designer turned an awkward closet into a display space for a collection of art and glass.

Although it's not always easy to give up even an inch of storage, designer Jill VanTosh managed to repurpose an underused closet in her client's Atlanta home into a recessed art gallery. VanTosh saw this half-empty space—with another closet down the hall and a laundry room with storage opposite it—as the perfect spot to highlight some of the more delicate pieces in homeowner Terry Libin's expansive collection (MH, Mar '08). Thick, richly stained mahogany shelves now fill the six-by-three-foot nook, creating crisp lines on the light walls and a safe display area for colorful objets d'art. This unexpected transformation goes to show that thinking outside the box may be the key to designing inside one.—*Produced by Lisa Mowry. Written by Flannery Hoard. See Resources, last pages.* ▣

COLLEEN DUFFLEY


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Metropolitan Home July/Aug 09

Summer Living

Everyone has a different summer fantasy: A cabin in the woods, an oceanfront cabana, a lake house with a private dock. If we're fortunate, we may actually get to live out our fantasies, the more sedentary among us content to sit with a good book on the beach while our more active loved ones spend their leisure time windsurfing offshore. But no matter how we enjoy July and August, chances are that many of the lazy, hazy days will be spent outdoors. Indoor/outdoor living is now so much a reality all over the country and all year-round that "summer style" has replaced "summer season" as a design term. All of the homes on the following pages offer great ideas for opening up to nature, in town or countryside. We hope you'll take the issue with you, wherever you're headed, and enjoy it from your favorite hammock or deck chair, kayak or canoe. Have a great summer!—*The Editors*



Interior designer Amy Lau (pictured) used a steel wall as a backdrop for her own bright *Lilypon* mirror, a vintage hanging cabinet by Florence Knoll and a pair of stools by Edward Wormley. The colorful German pottery is known as lava glaze because of its landscape-like effects. The house—a collage of cedar, local stone, translucent fiberglass and zinc-covered copper—was built by Resolution: 4 Architecture over an existing foundation.



The Art of Compromise

A couple with very different dreams for their rural New York weekend house got everything they wanted from ***Resolution: 4 Architecture*** *and interior designer Amy Lau.*







In their 20 years as partners, architects Joe Tanney and Robert Luntz have designed dozens of sleekly modern houses (plus dozens more lofts

and apartments). Among the trademarks of their firm, which is called Resolution: 4 Architecture, are interior walls of hot rolled steel. In this upstate New York weekender, one such wall anchors a corner of the living room, where the architects knew it would pop against the floor-to-ceiling glass and the maple floorboards.

But even Tanney and Luntz didn't know how good the wall would look until the owners, Charles and Xiomara Scheidt, brought in Amy Lau as their interior designer. To enliven it, she chose an inexpensive abstract painting that she purchased on an auction website. Like the room around it, the painting is autumnal: Lau first visited the house on a bright fall day and was inspired by the orange, red and yellow leaves visible everywhere. And, like the room around it, the painting is dynamic, suggesting motion in the same way Lau's furniture arrangement energizes the simple glass-enclosed space.

A founder of Design Miami, Lau has an encyclopedic knowledge of 20th-century decorative arts. In implementing her plan for the Scheidts' house, Lau says, she was as much a curator as a decorator, including pieces by both well-known designers (the sectional sofa is by Edward Wormley for Dunbar) and lesser-known greats like Denmark's Greta Jalk, who designed the swoopy chair and ottoman. Thanks to the architecture—which is restrained, modern and at the same time lively—the furniture feels right at home.

Architects Tanney and Luntz provided the ideal setting for a sophisticated mix of furnishings by interior designer Amy Lau, who gave the room a midcentury vibe that complements the architecture. The understated rug and "cigarette table" are her own designs; the sectional sofa is by Edward Wormley, the coffee table by T.H. Robsjohn-Gibbings. Lau chose swivel chairs by Harvey Prober to allow guests to choose their view. The *Triennial* floor lamp is from Arredoluce.

PRODUCED BY SUSAN VICTORIA. PHOTOGRAPHS BY JOSHUA McHUGH. WRITTEN BY FRED A. BERNSTEIN.





Homeowners Charles and Xiomara Scheidt were looking for a getaway not far from New York City, but they didn't have exactly the same getaway in mind. As Tanney recalls: "He wanted a vernacular Adirondacks cabin, but she wanted a modern Manhattan loft." So the architects gave them a little of each. Says Tanney: "The stone and wood are for Charles; the glass and steel for Xiomara."

The house was already under construction when the Scheidts brought in Amy Lau. "I tried to have a dialogue with the architecture," says Lau. In the dining area, where the architects provided a simple maple wall, Lau responded in kind, choosing a Jens Risom table that makes the most of a single slab of rosewood (a table with leaves, she explains, wouldn't have the same power).

Over the table is a chandelier that suggests fall foliage. Lau found it at an antiques fair. Once the fixture was installed, she learned that breezes through the house cause it to rustle gently. The house picks up the energy of the landscape, with the light fixture being the most literal example.

Even in the kitchen, where functional requirements could have intruded on the design, the architects relied on their years of experience to achieve the cleanest possible lines. For instance, they placed air vents in the toe kicks beneath the counters, rather than on walls or ceilings, which is both more usual and more visually intrusive. The Resolution: 4 architects also avoided upper cabinets in order to maximize window space. Shelves hanging from tie rods seem to float above the lake. Lau did her part by arranging small, translucent objects that dazzle the eye but don't stop it from taking in the view.

This page (from left): In the kitchen, cabinets are maple, countertops are Absolute Black granite and backsplashes are stainless steel (the bar stools are by Erik Buck); architects Robert Luntz (left) and Joe Tanney. Opposite: In the dining room, which features a Jens Risom table and Hans Wegner chairs, the architects embedded a wine rack high in a maple-paneled wall.





"We fell in love with the site," says Xiomara, explaining how she and her husband acquired a 1940s bungalow an hour north of New York City. But the building, which was falling apart, was no match, aesthetically, for the

waterfront property. "We'd go out to the lake and we'd come back and be all depressed," she says. Friends recommended architects Luntz and Tanney, who have made a specialty of creating modern houses that are smartly detailed and yet surprisingly affordable to build. Their firm has designed dozens of prefabricated houses, valuable experience for creating sleek details that can be reproduced at modest cost. In this case, they retained the original foundation to avoid unnecessary expenditures.

Above the foundation they created a 2,400-square-foot house with large and small windows carefully located in relation to the sun's movement. Take the tiny window in the corner of the guest room (above). The architects positioned it "to allow views up into the trees, but not out onto the private guest deck," says Tanney. "More important," he adds, "it faces south and allows a controlled beam of light to trace a path across the interior. At midday, the sun hits the back wall, reflecting light into the room."

Not surprisingly, Lau was determined not to upstage the carefully thought-out architecture with the interior design. That's why she painted the bedroom white rather than the vibrant colors she often specifies. And the items she chose for the room, including a Swedish rya rug, a hand-embroidered throw by Judy Ross and a wooden ball lamp by Muriel Coleman, are intriguing without being overpowering. Says Lau of the architects, "We didn't work together, but it's seamless."

This page: Kalwall panels on the front of the house mean even private areas are flooded with light. The dresser in the guest bedroom is from Paul McCobb's Planner Series, said to be the best-selling modern furniture line of the 1950s. Opposite (from top): The master bathroom opens directly onto the rear deck, which overlooks a ground-floor terrace stretching across the back of the house.





What the **Pros** *Know*

The master bathroom contains a barely there shower "stall" consisting of a single piece of glass to contain the spray. The architects had a sheet of 3/8-inch tempered glass cut two inches longer than the room is tall. That enabled them to insert the top and bottom of the glass into recessed aluminum channels. When the ceiling and floor were finished, the metal channels disappeared. The floors and walls are covered in six-inch slate tiles, which are tricky to install on a floor that has to slope toward a drain from two directions. (If you're not sure your contractor will get the slope just right, Luntz recommends using one-inch "mosaic" tiles, which are easier to manipulate on angles than the larger slabs.) The architects' most important tip: If you aren't having curbs around the shower area, you have to keep the water draining quickly. For that, use a three-inch, rather than the usual two-inch, drain, or even a pair of three-inch drains, says Luntz, who adds: "You can never have too much drain."





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Details

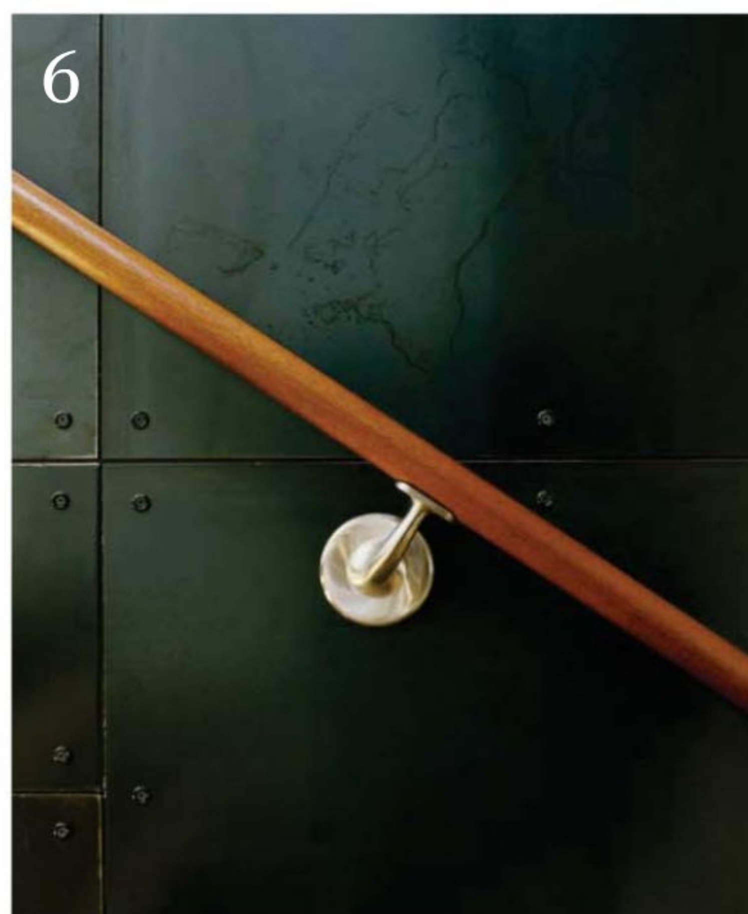
(1) Shelves hung across the windows display small objects and thus superimpose inside over out. The architects used mainly maple for built-ins, with an occasional mahogany layer for contrast. Interior designer Amy Lau chose the Maillol-like sculpture and the red vessels by Finnish designer Kaj Franck.
(2) The architects thickened the low wall along the stairway, which gave them a place to run ductwork needed to heat and cool the living room. It also turned the wall into a display shelf for mouth-blown glass from the owners' collection.
(3) The house has just two compact bedrooms; one of them doubles as a home office. Lau chose a rosewood and steel Danish modern desk and a lamp by Heifetz.
(4) While the side of the house facing the lake is mostly glass, the side facing the road is largely Kalwall, a fiberglass material that resembles shoji screens. But the architects interrupted the Kalwall for what they jokingly call a "FedEx window." Luntz explains: "You use it to see if there's a delivery truck in the driveway."
(5) The guest bedroom is another evocation of fall colors. Lau hung a double-headed sconce by David Weeks. The beds are by George Nelson; the night table is by Paul McCobb.
(6) Over the years, the architects have created dozens of walls of hot rolled steel, coated in what they call their "special sauce" (consisting mostly of Old Village polyurethane). The mahogany railing becomes a bright diagonal across the dark metal surface. ▣
See Resources, last pages.



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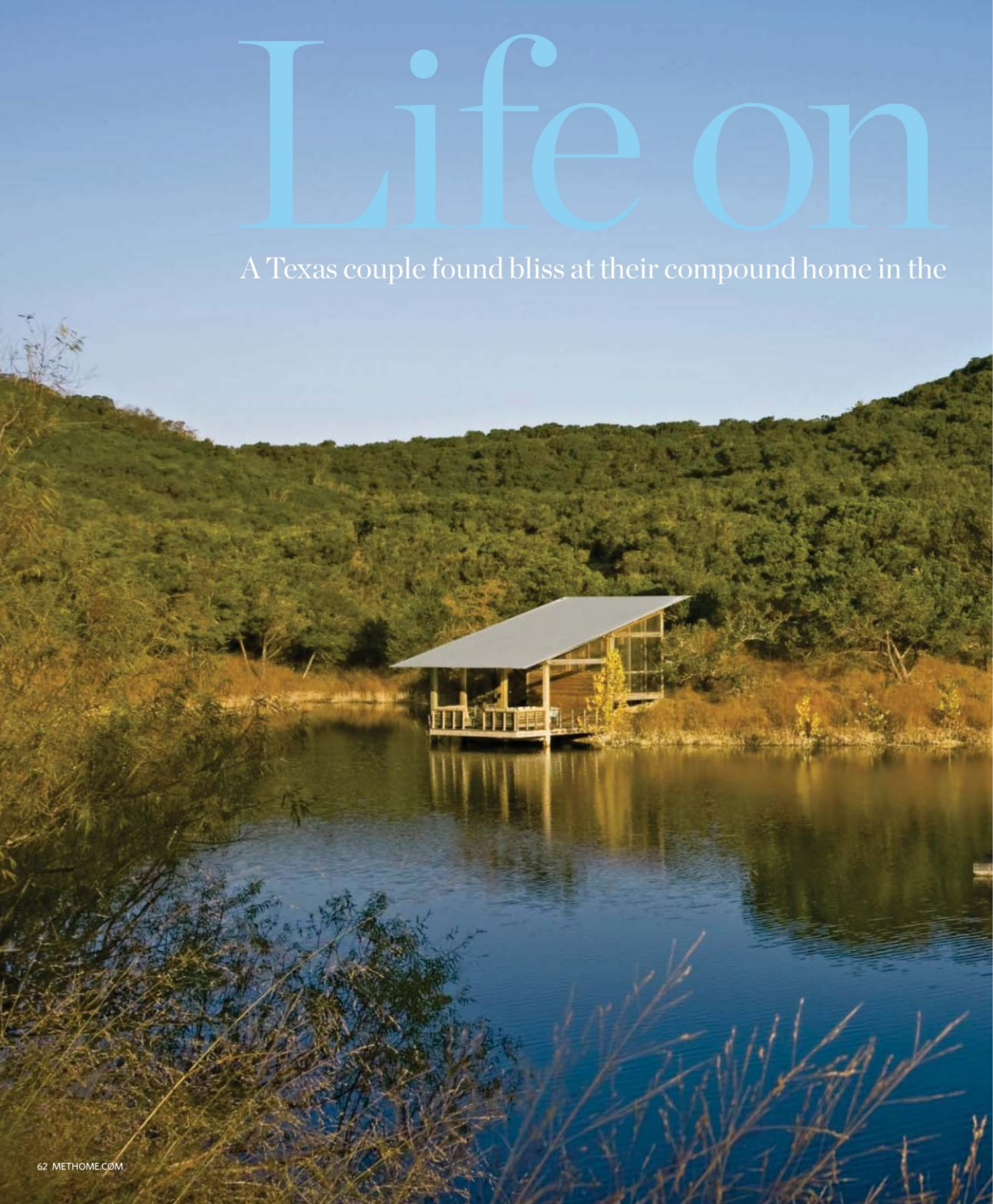

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Life on

A Texas couple found bliss at their compound home in the



Cloud 9

Texas Hill Country, where nature is revealed and revered.



The house that Ted Flato designed for Pete and Lyn Selig consists of three separate buildings, one of which is cantilevered over the water. Two creeks, Flora and Fauna, feed into the 35-foot-deep man-made lake, created in the 1950s, after a seven-year drought. Now it serves as a swimming hole for the Seligs and their guests. The buildings, measuring about 3,000 square feet, including both indoor and outdoor living spaces, occupy a fraction of a ranch that is its own ecosystem, home to smoke and cherry trees as well as less common viburnum and walnut. Photograph by Chris Cooper







Pete and Lyn Selig are on Cloud 9—the name the San Antonio entrepreneur and his wife gave to their Hill Country getaway, a three-building compound that celebrates the unspoiled beauty of their 675-acre spread. Cloud 9 has deep canyons that harbor an intriguing diversity of trees and also create drama. "Winds push up from the canyons," Pete says, "making for turbulence and lots of rain." Cedars, sometimes considered a nuisance in Texas, are ubiquitous. For Pete, who is the chair of the Texas Nature Conservancy, they are a plus, however. The trees' exfoliating bark is the nesting place for 16 breeding pairs of the endangered golden-cheeked warbler, a charismatic species that's the poster child for the fragility of the bird population. "They won't live in just any tree," notes Selig proudly.

Both the Seligs, the parents of an adult son, grew up in San Antonio and spent the summers of their respective youths in the hills of central Texas. Pete attended camp in the area, and his love of the place is rooted in happy boyhood memories of his up-close exposure to the land's glories. The wide-open house, designed by Ted Flato of Lake/Flato Architects, makes for about 3,000 square feet of combined indoor-outdoor living space that imbues all who visit with the sense that nature has exceeded itself, which is exactly what the architect had in mind. "The house Pete asked me to design," says Flato, "was just an excuse for him to be outdoors."

Left: The star of the main building is a six-ton dry-stack limestone fireplace; doors on either side open onto a 50-foot-long arbor leading to the bunkhouse. A white "wall form" by Caprice Pierucci Taniguchi reminds Selig of a surreal version of the animal bones found on the property. Top: Access to the bedrooms, bathroom and kitchen in the bunkhouse is through galvanized-metal barn doors, a Lake/Flato trademark; at the end of the open hall is the outdoor shower.

PRODUCED BY SUSAN TYREE VICTORIA AND HELEN THOMPSON. PHOTOGRAPHS BY COLLEEN DUFFLEY. WRITTEN BY HELEN THOMPSON.

Pete Selig had been looking for land for a year and a half. After touring 40 ranches, he got a call from their real estate agent. "When she described this piece of property on the phone," says Pete, "I knew immediately it would be good." Lyn's reaction to the place was the same as her husband's. "I was astonished at the rough terrain and stunned by the views," she recalls. The couple wanted to conserve it all, so for starters, they established a conservation easement that will prevent future subdivision or roads. As for a house, they wanted something that would make the least negative impact on the surroundings.

If there is one firm that could accommodate Pete's desire for a house that sat lightly on the land, it is Lake/Flato Architects. The San Antonio practice, the winner of a prestigious annual AIA National Firm award, has deep ties to the vernacular backstory of Texas and famously strives to construct sustainable environments, with buildings meant to endure. Both the architect and his clients saw the new residence the same way: "I wanted the house to be like a camp," notes Pete. "I thought it was important that we had to walk outside to get to the bedrooms." Dividing a house into a series of smaller buildings is a favorite strategy of Lake/Flato. "When you have a compound," notes Flato, "the effect on the site isn't so overwhelming." Flato put on paper other must-haves for the stucco, glass and metal threesome of buildings: a 40-by-25-foot main living pavilion surrounded by a partly covered terrace, a two-bedroom bunkhouse, and a "boathouse" right on the lake.



A row of north-facing windows runs along the ceiling in the kitchen corner of the open main pavilion, where Spanky, the French bulldog, has a drink. Both the Seligs and their interior designer, Elizabeth Ridenhower, wanted to keep things simple. Open shelving and custom alder cabinets with galvanized-metal countertops cover the basics of storage and preparation. The work island is a commercial prep table; stools are from Room and Board.







To help fill their new spaces, the Seligs called in Elizabeth Ridenhower, a San Antonio designer who had worked for them in the past. In a decidedly un-decorator-like fashion, she pronounced that furniture wasn't what this house was about.

"Cloud 9 is about shape and space," she says. "I thought that furniture was secondary."

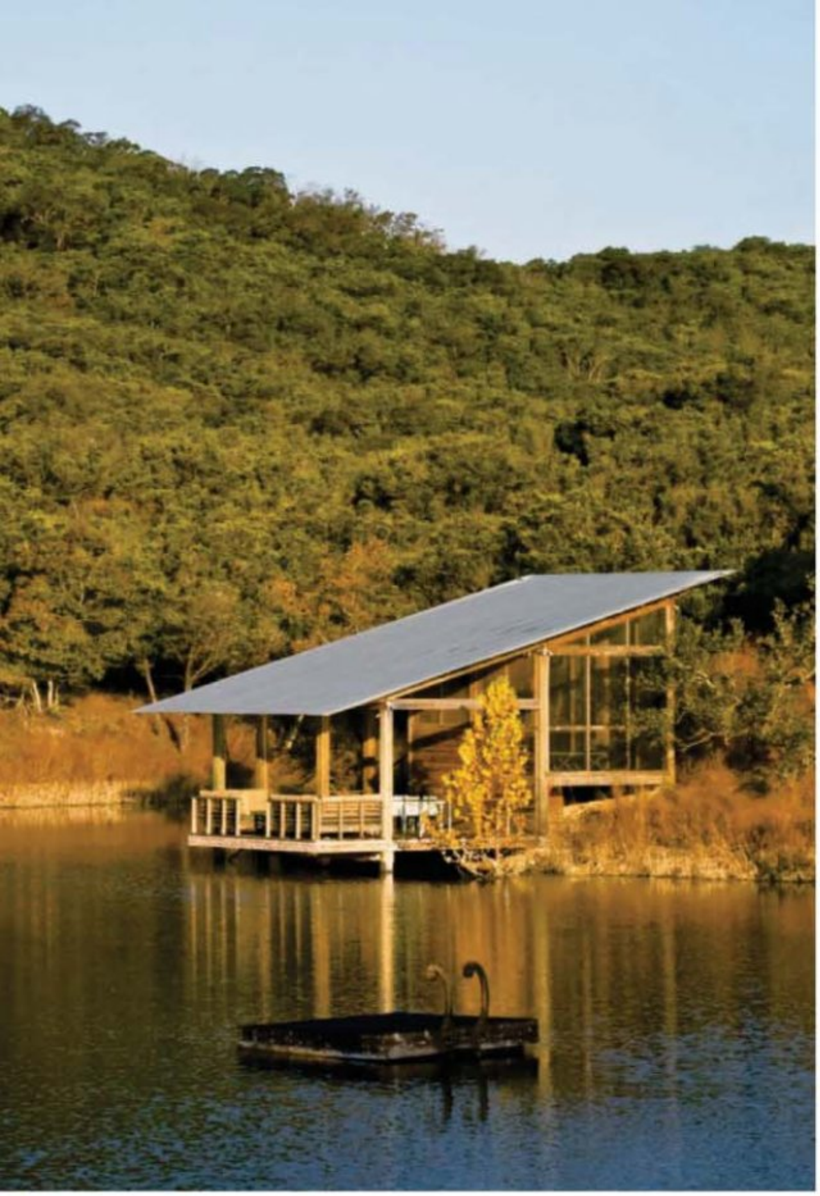
However, she did cull pieces from the couple's extensive collection of antiques to come up with an unorthodox mix of elegance finessed with the mundane. In the living room, rush-bottomed English chairs and their companion mahogany gateleg table (from Pete's grandmother) share space with galvanized-tin benches. Ridenhower also specified that other accoutrements, like the family sofas she slipcovered in white, had to be big and neutral.

Not that hands-on Pete Selig didn't have an eye for detail. "The doors are wood," he says, "but I wanted them to have a glimmer of metal to reflect what the roofs are made of. I got a bottle of silver flecks from the art supply store and mixed it with blue paint and hand-painted the door frames myself."

Behind the towering indoor fireplace is another one; it's outside and much simpler, but it's a favorite place to gather around after dinner. It anchors the arbor that connects the living/dining building to the bunkhouse. Like a see-through hallway, the rusted steel-frame arbor has a job to do. "The soon-to-be vine-covered allée locks the house into the site and organizes the barren hill. It's a quick way to landscape," notes Flato.

This page: The view of the main house from the bunkhouse is through an arbor made from oil-field pipe and hog wire: "It's like a grand hallway," says Flato, "that will have a luscious ceiling of vines." Opposite: "It's a porch, but not a porch," says the architect about the south-facing terrace. The Seligs especially enjoy the six-foot overhang during big storms: "The sound of rain on the metal is like an artillery attack," Pete says. Chairs are from Smith & Hawken.

CHRIS COOPER





And the third building? "It's my favorite," confides the architect, speaking about the wood structure that is separated from its two fellow buildings by a winding track around a hill. "I really wanted to have a sleeping porch," says Pete Selig, who got that and more. He dubbed the resulting split-level Agua Casa, Spanish for "Water House."

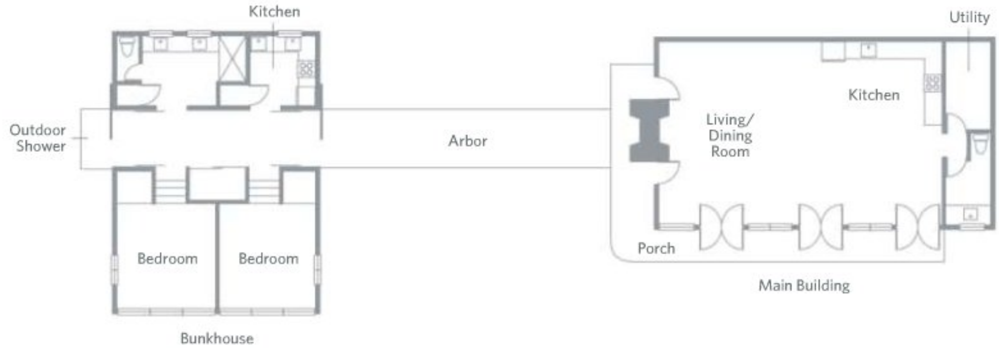
A steeply pitched, galvanized-metal roof (the slope matches the ascent of the hill next to it) hovers over the 800-square-foot open-air pavilion. As requested, on the ground level there is a sleeping porch, screened to keep out mosquitoes and other airborne nuisances. Below, a dining area makes alfresco meals a breeze. "It's a room that's completely integrated with the lake," notes Flato. "You can swim right out of the house."

The deceptively utilitarian pavilion revels in its transparency, opening up to the spectacle of the lake, clouds on high and raptors surfing the wind currents. But that's the name of the game around here. Materials are nonchalant, such as the screens on the sleeping porch, which constitute a subtle scrim between nappers and the harsh afternoon light. Sofas are covered in practical but attractive Sunbrella outdoor fabrics.

"When friends come to visit, they always start wandering off, to swim, to read someplace or to nap," Pete says. "We tell them to be back for lunch. So it really is like being at camp." That's a nice day for a child. But for an adult, it's the kind of day you dream about. ▣

See Resources, last pages.

This page (from left): The lakeside pavilion, or Agua Casa as it is known (unusually high rainfall once swept the dock away, but the Seligs' grown son, Stuart, and his friends towed it back); the open-air dining area (chairs from Heller). Opposite (from left): Pete Selig lounges in a favorite reading spot. "I also sleep out here," he says; cots are set up on the upstairs sleeping porch, definitely no-frills and reminiscent of summer camp.



What the **Pros** *Know*

Architect Ted Flato has the process down cold when it comes to keeping Texas heat at bay. He and David Lake are adamant in their belief that the environment isn't something to avoid. The firm likes to design houses near water so that cooling breezes can waft through them. Their buildings are often one room wide to enhance ventilation (helped by ceiling fans). High ceilings with cupolas create a thermal draw to let hot air out. But, Flato admits, the moment always comes when the air conditioner seems the only option. "It's in August and usually at night, when it's too hot to sleep," he notes. Flato hopes his clients will resist. "The minute you cool your body down with air-conditioning," he warns, "you never want to go back outside." His advice? Jump in a river (if you live in the city, a cold shower will do). "You'll cool off and go right back to sleep."







Connecticut homeowner Donna Gorman brightened the concrete architecture of her Puerto Rican vacation place with vibrant colors and bold furniture. Classic molded Panton chairs from Vitra surround a custom, cast-concrete dining table. The colorful cushions perched on the outdoor-grade furniture by Paola Lenti are from Gorman's own textile collection; photographs too are by Gorman. Opposite: The designer and her architect, John Hix, share a laugh on the terrace outside one of two identical bedrooms that overlook a pool between the wings of the U-shaped house.





Island Outpost

On pastoral Vieques, a dot in the Caribbean Sea just east of ***Puerto Rico,*** *textile designer Donna Gorman enlisted local architect John Hix to help her create an eco-friendly and low-maintenance family getaway.*



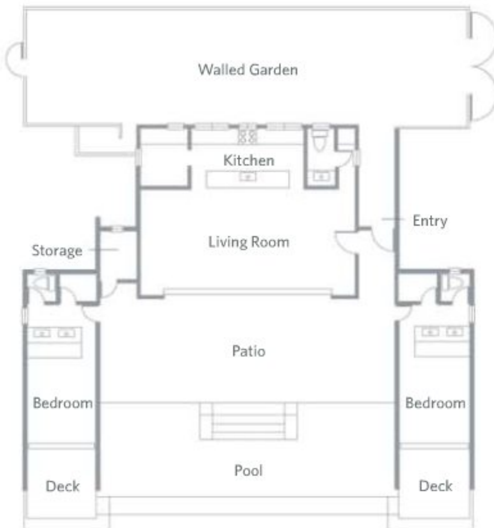
Textile designer Donna Gorman and Swedish-born financier Roger Johansson discovered the empty, pristine beaches and bucolic countryside of sleepy Vieques, Puerto Rico, in the mid '90s—back when two-thirds of the island was still used by the U.S. Navy as a site for live-ammo maneuvers. Five years ago, the couple having married and the Navy having decamped, the pair bought a one-and-a-half-acre parcel on the island's pastoral south side, overlooking grassy hillsides where wild horses graze and a sliver of the blue Caribbean beyond.

"We bought the land but didn't really have a plan for building a house," says Gorman, who spent more than two decades at the legendary Finnish design house Marimekko. "But we knew that whatever we built, John Hix would design it."

Hix, a Toronto-area architect who studied with master modernist Louis I. Kahn, spends part of the year on Vieques, where he and his wife, Neeva Gayle, own the small, eco-friendly Hix Island House. On regular visits to the hotel, Gorman, Johansson and their two daughters experienced the architect's environmentally conscious aesthetic firsthand: simple structures that are built of low-maintenance and hurricane-proof concrete, with rough-and-tumble finishes and not a pane of glass in sight—only rolling industrial steel doors and metal-louvered windows separating inside and out. Like most of Hix's houses, this one emphasizes indoor-outdoor living, with open-air showers and sweeping terraces that meld with interior spaces.

The pool almost flows right into the open-plan living/dining room. Cooling trade winds blow through the dramatically large opening and the big, metal-louvered windows in the kitchen at the back, but the opening can be shuttered if needed with an industrial steel rolling door. Paola Lenti's colorful outdoor furniture and Gorman's punchy pillows soften the home's concrete construction. Opposite: Wild ponies graze on the hill beside the house, which faces the Caribbean.

PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY PETER MURDOCK. BY RAUL BARRENECHE.



What the ***Pros*** *Know*

With abundant sunshine, much higher electricity rates than on the U.S. mainland and difficulty reaching existing utilities, Vieques is a perfect place for a solar-powered house. To avoid the long and costly connection to the nearest electrical lines, John Hix suggested that his clients go off-grid and power the house entirely with electricity generated by the sun. The architect mounted three sets of photovoltaic panels, tilted to catch maximum rays, on the roof. One powers a 50-gallon water heater, another the pool pump and filter system and the third generates enough power, stored in large batteries, to run lights, appliances and ceiling fans. To save additional energy, a small cascade that flows into the pool (part of the filtration system, typically a huge energy guzzler) runs only in full sunlight. "We live perfectly comfortably with full solar," says Gorman.







Gorman and Johansson gave Hix a very simple program: one large living space and two identical bedrooms. "The bedrooms are purposely small," admits Gorman. "The house is about

being together in the living areas." To capture views of the Caribbean, Hix lifted the cast-concrete and concrete-covered masonry structure almost a full story above the bottom of the hillside site. (Doing so created plenty of room for storage, including space for a pair of massive cisterns that hold rainwater.)

Luckily, both the cooling trade winds (there is no mechanical air-conditioning) and the views were to the southeast, so Hix oriented large floor-to-ceiling openings in the rooms in that direction. "The property would potentially be surrounded by development, so the idea was to put 'blinders' on the east and west sides to emphasize the view toward the water," explains the architect of the two nearly windowless concrete facades.

Gorman added texture and tone to some concrete-plastered walls, blending paints herself for hues ranging from blue gray to bright orange. Vivid throw pillows from her textile collection brighten up already color-saturated furniture from Italian design house Paola Lenti—all of it outdoor-grade. "If you come out of the pool and want to sit on the sofa, it's not a problem. If you spill something, you can just hose it down," enthuses Gorman.

That mix of style and practicality runs through the entire house. "It's a very simple house, but everything works together to make it a magical place to live," Gorman says. "At night, it's absolutely amazing to see the stars almost in your face as you sit on the patio or lie in bed. When I'm here, I know I couldn't be anywhere else."

In the master suite, a vintage 1980s Marimekko fabric by Fujiwo Ishimoto hangs on the wall of a closet separating the sleeping area from the bathroom. Furniture includes a custom bed and *Peekaboo* nesting tables from CB2. Gorman designed the pillow fabrics; the bedspread is a reissued 1950s Marimekko fabric by Finnish designer Maija Isola; *Tolomeo* sconces are from Artimede.





Details

(1) Architect John Hix built all the doors, including the front door shown here, from inexpensive, pressure-treated southern pine. The entry, flanked by a concrete wall painted in a custom blue-gray shade, opens onto the palm-lined terrace and pool.
(2) Homeowner and textile designer Donna Gorman sketches at a desk of polished cast concrete tucked into a corner of the living area, just inside the front door. The Panton chair is from Vitra.
(3) Gorman stands on her daughters' bedroom terrace, overlooking the pool deck. The bedrooms' blank concrete walls are like blinders on the house, focusing views southeastward to the ocean and shielding the outdoor living space from future neighbors.
(4) In the no-nonsense kitchen, Hix used polished cast-concrete countertops, simple plywood-fronted cupboards and open, stainless steel shelving from Bradley, an industrial supplier.
(5) Gorman and Johansson's five-year-old daughter, Eve, cools off on a Paola Lenti lounge on the terrace outside the bedroom she shares with her sister, Lilly. It overlooks the hillsides of Vieques and the Caribbean. The owners wanted both bedrooms to be identical, so there is no "master" versus "guest" bedroom debate.
(6) Hix cast the bathrooms' polished-concrete counters with integral sinks and built-in open plywood shelving for towel storage below. Fixtures are a mix of high and low: mirrors framed in industrial stainless steel from Bradley and sleek Dornbracht faucets. To the right is an open-air shower. ▣

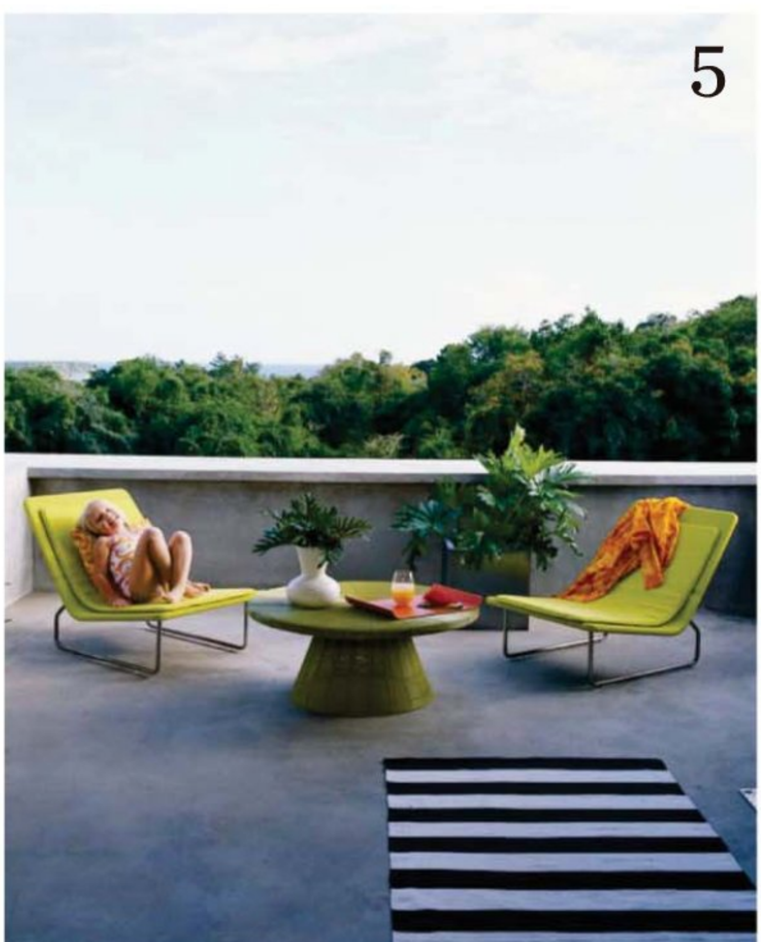
See Resources, last pages.



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Six-year-old August Larson pitches in with the chores at the family's summer home. His dad opened up the kitchen to a large deck and forest views with a wall of glass windows and French doors. Powder-coated aluminum furniture is from Restoration Hardware's Carmel collection. Opposite: Augie with his parents, Torrie and Douglas Larson, on the old home's newly upgraded porch, which was deepened and enhanced with fluted Doric columns.

American





Idyll

Renovating a classic 19th-century home in ***upstate New York,*** Douglas Larson kept things simple, letting the sun shine in and giving 19th-century proportions a fresh Swedish twist.



In the summer of 2005, architect Douglas Larson and his wife, Torrie, the parents of a young son, decided it was time to invest in a second home, in upstate New York. But when Doug typed their modest target price into a multiple-listings website, it pulled up mostly trailers. So, when a mid-19th-century farmhouse on two acres in Stanfordville scrolled into view, he eagerly pounced. "I knew it had good bones the minute I saw it," he recalls (indeed, the couple got into a bidding war with another architect who possessed a kindred eye for potential).

"I wasn't doing backflips, but I wasn't freaking out either," says Torrie, a public-relations manager, of the fixer-upper. "Doug had never built anything for himself. He wanted a project."

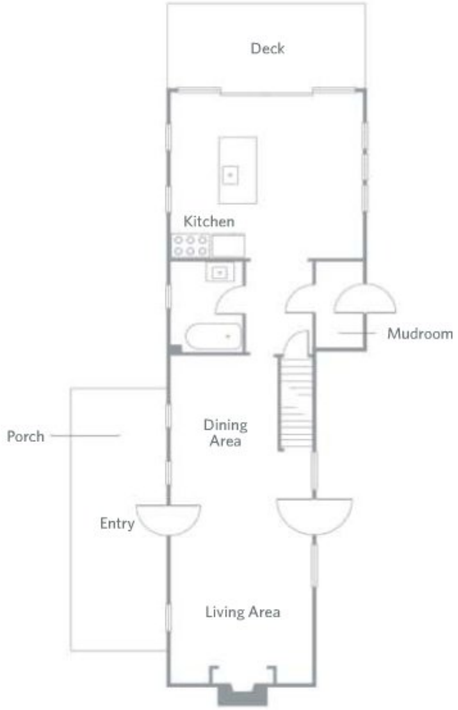
The 1,200-square-foot home didn't inspire awe. "It was like the Collyer brothers," admits Doug, because it was littered with cars, televisions and lawn mowers. "There was even a vat of pickles in the basement." Its post-and-beam structure was sound, however, and exposing it would create an attractive design element.

He stripped the home to its frame, harvesting clapboard siding and windows for reuse, and deepened the porch to nine feet (anything bigger would skew proportions, he says). As in many farmhouses of the era, the interior was a warren of small rooms, so Doug removed the wall separating the living and dining rooms, converting them into a single, graciously scaled great room.

This page: Larson created a single open space from the former living and dining rooms and moved the fireplace to one end (between a pair of Ikea's *Lack* bookcases); he brightened things up further by painting the floors. Furniture includes a reproduction Jean-Michel Frank sofa, a midcentury table from Torrie's father and a steel tube chair (a gift from a client). Opposite: In the dining room, CB2's *Parachute* table is surrounded by a collection of antique Hitchcock chairs.

PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY TIM STREET-PORTER. WRITTEN BY JORGE S. ARANGO.





What the **Pros** *Know*

"You don't go messing around with a post-and-beam structure lightly," says Doug Larson. "First you have to expose everything to understand it." Windows and doors must fit within the three- to four-foot spans between posts. They should be double paned and thermally broken (meaning that inside and outside frames don't touch) to invite light in but to avoid losing heat or coolness. Then you must insulate thermally and for sound. If you desire the exposed-beam look, insulation—typically six inches of it—has to fit within the thickness of the beams and rafters (which generally measure seven to nine inches square in houses this old). Plastered-over foam board insulation works well for sound. Larson's roof deploys blue board insulation on the inside, and an oriented strand board (or wafer board) between the outer sheathing and the faux standing-seam roof.





A

rguably the boldest move was the reconfigured kitchen. Left as it was, its cooking area would have been visible from the newly airy living/dining room. "I felt it was important for service spaces to be tucked away out of sight lines," Doug says, something he often does in high-end residential projects. And his retail-design experience taught him the importance of luring visitors into a store by drawing the eye to the rear. So he relocated appliances to a different corner and created a dramatic glass wall consisting of French doors topped by windows that go right up to the gable.

Doug's Swedish background informed the decor: relatively minimal furnishings set amid white-painted floors and walls. "A spartan aesthetic appeals to me, especially in the country," he says. "It's also cost-effective. You can decorate simply, so that important pieces really sing." Splurges include a custom sofa in the kitchen and a headboard in the master bedroom, both covered in Josef Frank fabric, and, at the kitchen table, a Jacobsen *Egg* chair that swivels around to face the sylvan view. Indeed, the house, if not quite quintessentially Gustavian, has a bright Scandinavian feel to it, though with a modern American inflection.

The renovation was so successful that Doug has since received three commissions from neighbors. Torrie recalls one man who complimented its appropriate scale for the landscape. "We didn't build a big house and surround it with little trees," she says. "It's very simple and fits perfectly into its environment." ▣

See Resources, last pages.

This page (from top): In the kitchen, an adjustable Achille Castiglioni *Leonardo* table from the Conran Shop meets a yoke-yellow Arne Jacobson *Egg* chair and Ikea's *Ädel* cabinets; the room also features *Hendriksdal* bar stools and a *Värde* island (with a custom Corian counter) from Ikea. Opposite: The Larsons dressed up their *Min* bed from Design Within Reach with a Josef Frank fabric for Svenskt Tenn through Brunschwig et Fils; the *Robin* bedside chests are also from Ikea.



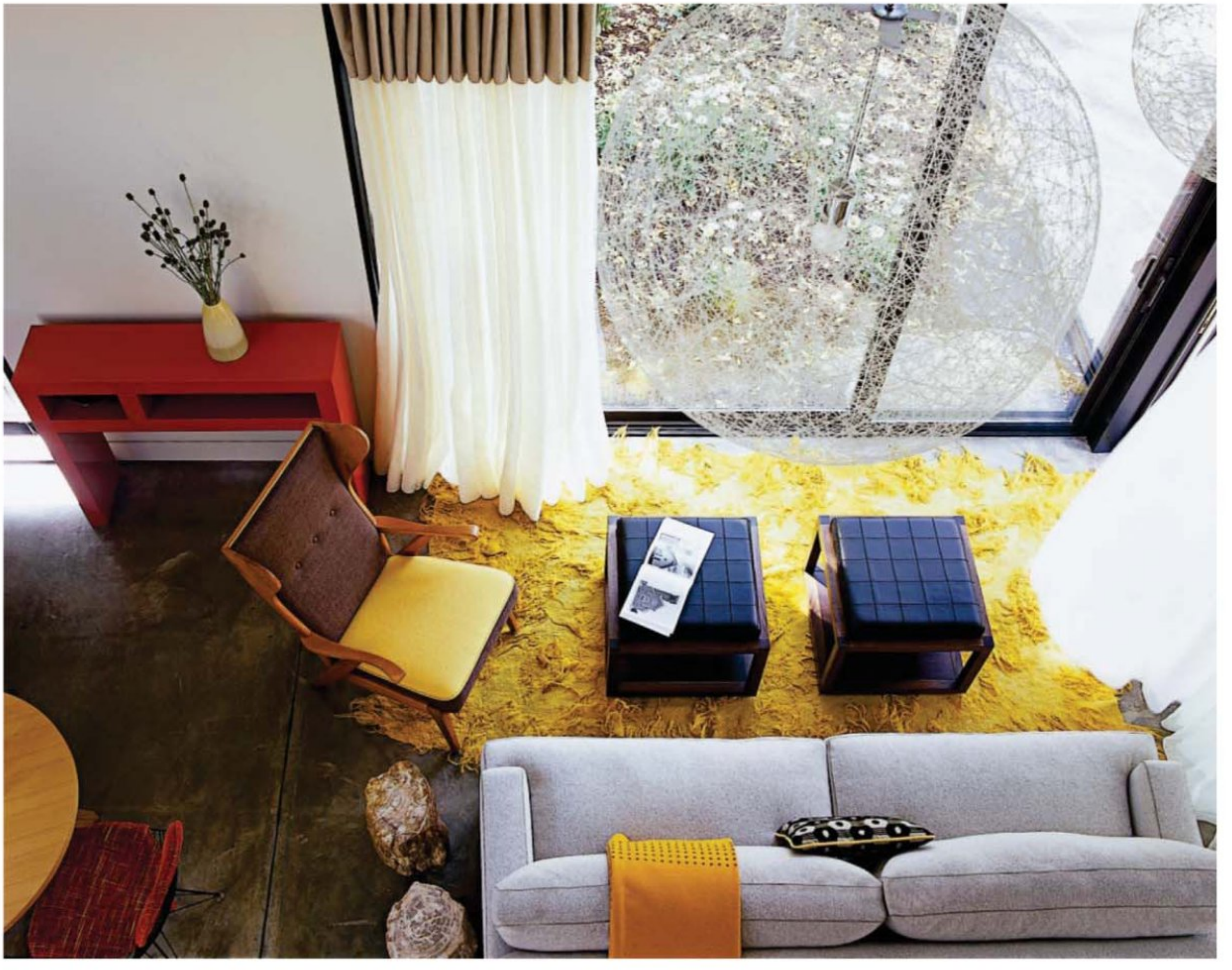
Be Our Guest

On a Texas family's vacation spread near ***Jackson Hole, Wyoming,*** a compact and eco-friendly guesthouse offers lessons in living stylishly small all-year-round.





This page: In the living room a pair of custom, leather-topped tables from Emily Summers Design Associates serve an A. Rudin sofa. The vintage Søren Willadsen armchair is covered with Pierre Frey's *Saint Andrews* fabric. The *Random* pendant lamps, from Moooi, are by Bertjan Pot. Opposite: Architect Eric Logan (left) and project manager Jeff Lawrence sit on a *Pankotto* bench by Bruno Rainaldi from Design Within Reach. The west exterior wall features copper banding and a view of the maple and metal cantilevered staircase.



Architect Eric Logan has grown accustomed to people who compare the pattern of windows on the east wall of the guesthouse he designed for a Dallas couple to a Mondrian painting. But the Dutch artist's influence doesn't stop there. On entering the eco-savvy residence—located on three acres just west of Jackson Hole, Wyoming—your eye goes to the staircase, where the juxtaposition of translucent vertical wall panels—actually two layers of resin sandwiching white fabric—and bright-orange resin squares and rectangles also makes a strong geometric statement.

According to Logan, who, along with project manager Jeff Lawrence, "got all painterly" with the sustainable wall material, the translucent boards also function as a stair railing for the steel stringer that links the lower and upper floors while supporting the maple treads in between. "The panels filter daylight and the stair wall glows like a lantern," he adds.

Designed to handle the overflow from the main house, where the homeowners and their three young boys come to ski and climb mountains, the guesthouse was intended as a fully functional adjunct, with its own personality but still melding with the surroundings. Stained concrete floors and maple cabinetry further define the interiors, while outside, the simple gabled roof and shingle cladding mimic the main house. "I thought of it like a geode," says Logan, who distinguished the exterior with copper banding and a structured porch supported by four steel posts.

This page: The view from the loft shows off the wool felt rug by Claudy Jongstra and a red console table by the home's interior designer, Emily Summers. Drapes are made of linen sheers combined with a khaki linen band that reads almost like a valance. Opposite (from top): The house nestles in a stand of cottonwoods and aspens; in the entry, a bench provides a place to remove shoes and a vintage storage piece glazed with car paint is used for stowing hats and gloves.

PRODUCED BY SUSAN TYREE VICTORIA AND MINDY PANTIEL. PHOTOGRAPHS BY GREY CRAWFORD. WRITTEN BY MINDY PANTIEL.







What the **Pros** *Know*

Ecoresin panels are an environmentally friendly way to create everything from walls and room dividers to bathroom vanities and shower doors. Composed of at least 40 percent recycled content—they are fashioned from waste products taken from the fronts of old vending machines—the nontoxic material meets LEED standards, is lighter than glass and responds beautifully to backlighting. Made up of individual layers, the panels come in an array of colors and can be embedded with natural materials like flower petals and bamboo stalks, fabrics or one-of-a-kind digital designs. Introduced in 1991 by 3form (3-Form.com), prices range from $9 to $75 a square foot, based on the thickness and the kind of interlayers. Architect Eric Logan used them in this guesthouse and on several other projects to encourage light flow between spaces. "We see them as an eco-friendly opportunity to create privacy with various levels of translucency," he says.







Small in footprint but big in volume—"It's the biggest 1,100-square-foot house you'll ever experience," says Logan—the simple program consists of a living room, kitchenette, bedroom and one bath below and a second bedroom, bath and loft above. Soaring, 24-foot ceilings and an abundance of natural light add to the illusion of spaciousness. In the living room a pair of oversize windows and glass doors meet in one corner and open to views of the adjacent courtyard. Upstairs, carefully composed window openings guarantee privacy while framing glimpses of treetops and crystal blue sky.

Because the homeowner is an art collector, Dallas-based interior designer Emily Summers opted to keep the limited wall space white for artwork. "Plus, you want white in a tiny space," she says. A Claudy Jongstra sheepskin rug dyed marigold yellow emerged as the living room's centerpiece. "It worked perfectly with the Mondrian palette," says Summers, who offset the bold floor covering with a neutral sofa. Heavily textured petrified-wood tables are balanced with billowy drapes, and come evening, hanging light fixtures with the delicacy of blown bubbles provide a soft glow.

Space-saving maneuvers abound throughout: a built-in bench suspended in the entry provides a place to remove shoes and room to stow them underneath, and a space-conscious Donald Judd–inspired platform bed in the master suite has surfaces for books and alarm clocks built right in. "The key to decorating in a small space is not to overpopulate it," says Summers. ▣

See Resources, last pages.

This page (clockwise from top left): A gable roof and cedar shingles define the exterior architecture; well-orchestrated white and slate-gray wall tiles in the bathroom are by Ann Sacks; the bedroom features a vintage *String* chair and a birch-plywood platform bed that is modeled after a design by artist Donald Judd. Opposite: The kitchenette cabinets are thick apple ply with maple veneer, topped with black granite. The T-bar hardware is from Green Street Details.





This page: An 18th-century water goddess adds gravitas to a pool beside a pine and oak forest. Dry-laid walls of Pennsylvania stacking stone harmonize with bluestone steps, while European hornbeam hedges partly screen the lower terrace from the house above. Opposite: The patterned front garden, which overlooks the entry drive, features sheared boxwood balls in green and variegated forms. Against their crisp evergreen shapes, 'Victoria Blue' salvia and white-flowering *Ceratotheca triloba* (South African foxglove) bloom all summer.

Designer Greens

*With the help of stacked stone, cascading ivy and clipped boxwood, designer **Jamie Drake**'s East Hampton hideaway, which began as a builder's spec house, sheds its come-lately look.*





Homeowner Jamie Drake (right) with landscape designer Craig James Socia.



'Nikko Blue' hydrangeas at the edge of the lawn.

Seeing the venerable hedges and lavish mixed borders in Jamie Drake's East Hampton, New York, garden, it's hard to fathom that a decade ago, his house sat nakedly new atop a hill, ringed by surrounding woods. Gone are the hundred pines and scrub oaks that once marched up the slope to crowd the shingled cottage. In their place, stone walls and sheared boxwood create character, the illusion of age and a foreground for its woodsy prospect. "You enjoy a forest view more if the forest's not right in front of you," says Craig James Socia, the landscape designer who conceived the plan for Drake's five rolling acres.

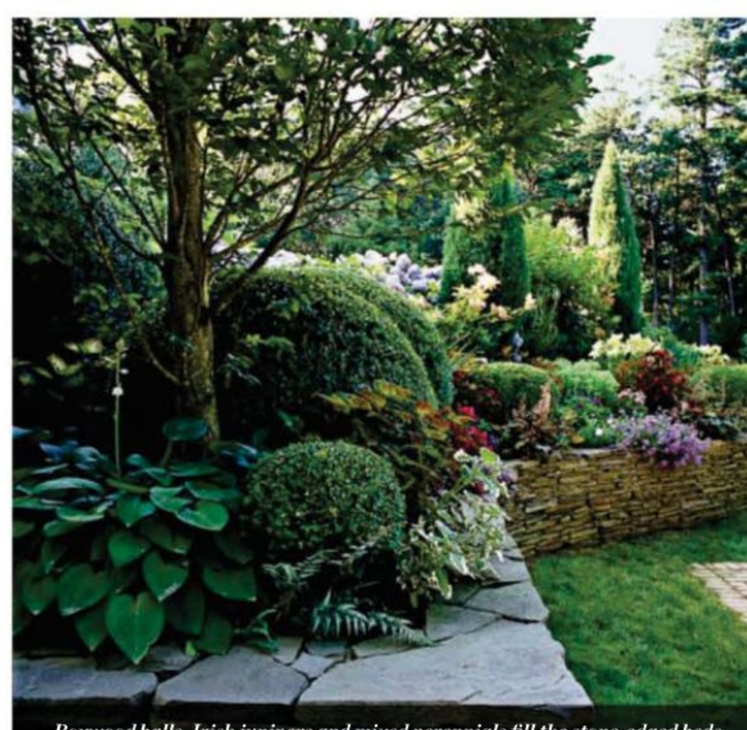
Tucked cozily amid shrubs and beds, the house is a far cry from the spec property that Drake (the acclaimed Manhattan designer who redid Gracie Mansion for Mayor Bloomberg) bought unfinished, to be a weekend retreat. Before attacking the inside, he asked Socia, the creator of his previous garden, to give the home a proper setting and to shape the outdoors for summer living. "Originally," Socia recalls, "it felt as if you could step out the back of the house and roll downhill, an uncomfortable feeling."

Known for mixing formal elements with exuberant naturalism to make gardens people actually use, Socia began by clearing trees and grading the rear slope to expand the flat space on top. For warm-weather lounging, he built a spacious terrace and edged it with lawn and wraparound plantings enclosed by stacked-stone walls. The walls retain the upper slope, while underneath them, more lawn rolls down to meet the surrounding woods.

In front, beside a steep entry drive, Socia skipped lawn altogether and warmed the welcome with a patterned parterre in keeping with the traditional house. Evergreen boxwood balls and

In the back of the house, lush lawn rolls down to meet the woods.





Boxwood balls, Irish junipers and mixed perennials fill the stone-edged beds.

PORTRAIT: PETER MURDOCK


Sheared hornbeam trees rise beside the pool.


Pine and oak trees create a wild backdrop for the garden's refined shapes.

hedges structure this garden year-round, while splashy flowers (salvias and South African foxglove) come and go during summer.

This push-pull between order and happy chaos runs throughout the landscape and ties together its far-flung parts. Deer-repellent boxwood, both variegated and green, appears everywhere, like the chorus of a song. "Repetition," Socia observes, "establishes rhythm and connection that the eye picks up over distance."

At the same time, focal points add drama: One is an existing swimming pool that Socia flanked with hornbeam trees carved playfully into lollipops. Another is a vine-draped cedar folly inspired by a trip Drake took to Russia. Socia's fanciful version of a Saint Petersburg summer palace, minus the red paint and gilt trim, is filled with cedar furniture he designed and built himself.

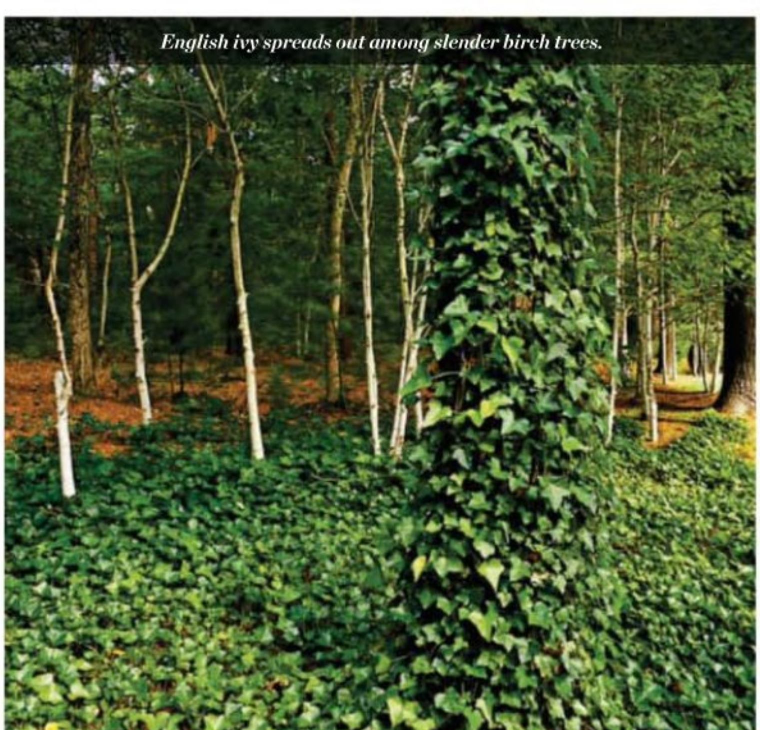
Elsewhere, his mix of annuals and perennials prolongs the garden season. In the borders behind the house, spring begins with massed bulbs (crocuses, daffodils, hyacinths, tulips), while wisteria hangs heavily on the folly. 'Nikko Blue' hydrangeas and assorted roses bloom in summer, along with candy-sweet heliotrope and New Guinea impatiens, and then fall brings peegee hydrangeas, flowering sedums and red-flushed crab apple trees.

Drake loves the feeling of being "hidden away in the woods," but he's big on garden parties too. They often start with cocktails and dinner on the terrace. Later, guests might wander, perhaps winding up at the bottom of the hill, in the small-scale, open-air palace that feels as rich and timeless as summer itself. ▣

See Resources, last pages.

PHOTOGRAPHS BY RICHARD FELBER. WRITTEN BY SUSAN HEEGER.

English ivy spreads out among slender birch trees.




Wisteria, laurel and ferns soften the rustic cedar of the folly.

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A Word About Resources

If you have a question about something you saw in our magazine, please send an e-mail to rlexier@hfmus.com.

Corrections

The B&B Italia *Crinoline* chair on page 46 of our May 2009 issue is $4,870 as shown.



On page 30 of our June issue the image accompanying our award for the Honda Insight was incorrect. The 2009 Insight is pictured above.

On page 135 of our June issue we failed to credit Roscoe Betsill for food styling our story "The Great American Sandwich."

Cover

Please see resources for "The Art of Compromise."



Shelf-Contained

Design: Jill VanTosh, VanTosh & Associates, 1477 Spring St., Atlanta, GA 30309, 404/237-8686.

The Art of Compromise

Architecture: Joseph Tanney and Robert Luntz, Resolution: 4 Architecture, 150 West 28th Street, Suite 1902, New York, NY 10001, 212/675-9266, re4a.com; **Design:** Amy Lau, Amy Lau Design, 601 West 26th Street, Suite M272, New York, NY 10001, 212/645-6168, amylaudesign.com; **Metal doors:** Kawneer, kawneer.com; **Sliding doors:** Arcadia Architectural Products Inc., arcadiaproducts.com; **Windows on sliding doors:** Gamco Corporation, gamcocorp.com; **Fiberglass paneling:** Kalwall, kalwall.com; **Page 52 Mirror:** *Lilypon* by Amy Lau, amylaudesign.com; **Hanging cabinet:** Knoll,



knoll.com; **Pages 54-55 Sofa:** Edward Wormley for Dunbar, collectdunbar.com; **Coffee table, swivel chairs:** Vintage from Century Design Ltd., centurydesignltd.com; **Lounge chair, ottoman, floor lamp:** Vintage from Modern Times, 1stdibs.com; **Cigarette table, rug, fire screen:** Amy Lau, amylaudesign.com; **Page 56 Stools:** Erik Buck, through Lawson-Fenning, lawsonfenning.com; **Faucet:** Grohe, grohe.com; **Dishwasher:** Fisher & Paykel Appliances, fisherpaykel.com; **Page 57 Table:** Jens Risom, risom.org; **Chairs:** Owner's collection; **Chandelier:** George Gilpin, georgegilpin.com; **Page 58**

Dresser, nightstand: Coo Coo U; coocooumodern.com; **Throw:** Judy Ross, judyrosstextiles.com; **Table lamp:** Muriel Coleman, through Noho Modern, nohomodern.com; **Wall lamp:** David Weeks, davidweeks.com; **Page 59 Door:** Custom by Kawneer; **Showerhead body:** Chicago Faucets, chicagofaucets.com; **Showerhead:** Speakman, speakmancompany.com.

Life on Cloud 9

Architecture: Lake/Flato Architects, 311 Third Street, San Antonio, TX 78205, lakeflato.com;



Design: Elizabeth Ridenhower, 210/735-2802; **Contractor:** Jimbo Grisebaum, Benchmark Design Build, 407 Spring Mill Drive, Kerrville, TX 28028, 830/377-1253; **Pages 64-65 Slipcovers, pillows:** Custom by Elizabeth Ridenhower; **Ceiling fan:** Stevens Lighting, stevenslighting.com; **Benches:** Wisteria, wisteria.com; **Rug:** Pottery Barn, potterybarn.com; **Painting:** *Flowing 8* by Udo Noger from Chiaroscuro Gallery, 505/992-0711; **Artwork at right:** Caprice Taniguchi, capricepierucci.com; **Page 65 (photo, upper right) Bench:** Wisteria, wisteria.com; **Rug:** Basil N. Scaljon Oriental Rugs, 210/734-3711; **Pages 66-67 Refrigerator, dishwasher:** LG, lge.com; **Cooktop, oven, exhaust:** GE, ge.com; **Hardware:** Architects and Heroes, shopheroes.com; **Stools:** Room and Board, roomandboard.com; **Painting:** Phil Binaco from Linda Durham Contemporary, 505/466-6660; **Ceiling fan:** Stevens Lighting, stevenslighting.com; **Page 68 Chairs:** Smith and Hawken, smithandhawken

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Modern By Design Showhouse | Open June 20-July 12, 2009



Metropolitan Home is partnering with top designers to create the ultimate showhouse in San Francisco's exclusive Pacific Heights neighborhood. Scheduled to open June 17, 2009 with a private launch event, this spectacular renovation project will update a historic 7,000 square-foot home, outfitting it with the latest green technologies and cutting-edge modern design.

Participating designers include: Martha Angus & Phillip Parton, Min|Day, Orlando Diaz-Azcuy Design Associates, Jiun Ho, Nicole Hollis, Gary Hutton, Jay Jeffers, Dowling Kimm Studios, Erin Martin, Steven Miller, Sand Studios, Surfacedesign, Inc., and Throwing Rock. A special thanks to developer, Regina Callan, and architect, Mark English.

The Modern by Design Showhouse will be open on weekends from June 20-July 12th with public hours benefiting The San Francisco Ballet.

Visit Methome.com/modernbydesign for more updates.

Ann Sacks · BaySystems customized polyurethanes · BEHR Good. Better. Behr. · Blue Angel · CADE · caesarstone Quartz Surfaces · circa lighting simplybrilliant · The Container Store The Original Storage and Organization Store · Eldorado Stone · elica · The Bold Look of Kohler · LEE · Marvin Windows and Doors Made for you · MOXI HD DVR · NanaWall Grand Transformations · Real Goods Solar · Rocky Mountain Hardware · The Shade Store · sunbrella · thermique · TruStile · Viking · Walker Zanger · Wood-Mode Fine Custom Cabinetry

mod | Presented by Lincoln



MOD: Matters On Design, along with the all new 2010 Lincoln MKT, will explore the world of design and reveal some of its most creative forces at The Grove in Los Angeles. Experience the Lincoln MKT, where technology and luxury meet in three rows of bliss.

www.pointclickhome.com/mod

LINCOLN
REACH HIGHER

.com; **Pendant lighting:** Stevens Lighting, stevenslighting.com; **Page 70 (photo, bottom right) Table:** Good & Co., 830/249-6101; **Chairs:** *Bellini* by Heller, helleronline.com; **Page 71 (photo, bottom left) Seating upholstery:** Sunbrella, sunbrella.com; **Page 71 (photo, bottom right) Cots:** Academy Sports and Outdoors, academy.com; **Lighting, fans:** Stevens Lighting, stevenslighting.com.

Island Outpost

Architecture: John Hix Architect, Box 14902, 1.5 Km Kwy. 995, Vieques, PR 00765, johnhixarchitect.com; **Design:** Donna Gorman Design, 1115 Weed Street, New Canaan, CT 06840, 203/972-3685, donnagormandesign.com; **Pages 72-73 Table:** Custom by John Hix Architect; **Chairs:** *Panton* by Vitra, through Design Within Reach,



dwr.com; **Pendant lighting:** Globes from CB2, cb2.com; **Floor lantern:** *Dudero* from IKEA, ikea.com; **Page 74 Sofa:** *Island* by Francesco Rota for Paola Lenti, paolalenti.com; **Coffee table, side chairs:** *Sand* from Paola Lenti; **Side table:** CB2, cb2 .com; **Poufs:** *Shell* from Paola Lenti; **Pillows:** Donna Gorman Design; **Chair, ottoman:** *Float* from Paola Lenti; **Chaise loungers:** *Wave* by Francesco Rota for Paola Lenti; **Pages 76-77 Bed:** Custom by John Hix Architect, johnhixarchitect.com; **Sconces:** *Tolomeo* by Artemide, through Design Within Reach; **Nightstands:** *Peekaboo* from CB2, cb2.com; **Rugs:** IKEA, ikea.com; **Lounge chair:** *Sand* by Francesco Rota for Paola Lenti; **Pillows:** Donna Gorman Design; **Bedspread, curtain:** Vintage from Marimekko; **Coffee table:** *Cruz* from CB2, cb2.com; **Page 78 (photo, bottom) Shelves:** Stainless steel from Bradley, bradleycorp.com; **Page 79 (photo, bottom right) Faucets:** Dornbracht, dornbracht.com; **Mirrors:** Bradley, bradleycorp.com.

American Idyll

Architecture and design: Douglas E. Larson, Larson and Paul Architects, 118 Chambers Street, 4th Floor, New York, NY 10007, 212/587-1900, larsonandpaul.com; **Pages 80-81 Awning:** The



Awning Man, awningman.com; **Sectional seating:** Restoration Hardware, restorationhardware.com; **Sliding door:** Marvin Windows and Doors, marvin.com; **Columns:** Classic Builders Resource, columndepot.com; **Page 82 Sofa, coffee table:** Owner's collection; **Stools:** CB2, cb2.com; **Bookcase:** IKEA, ikea.com; **Fireplace:** Countryside Stoves, countrysidestoves.com; **Page 83 Table:** CB2, cb2.com; **Chairs:** Owner's collection; **Table lamp:** Design House Stockholm through The Shop @ Scandinavia House, amscan.org; **Sconce:** Tobia Grau, though GI Lites On Ltd., litesonwest.com; **Page 84 (photo, upper left) Table:** *Leonardo* by Achille Castiglioni, through the Conran Shop, conranusa.com; **Sofa:** Custom by Tribeca Upholstery and Draperies, 212/349-3010; **Chair:** Arne Jacobsen, through Suite NY, suiteny.com; **Chair upholstery:** *Divina Melange* by Kvadrat, through Maharam, kvadrat.dk; **Sconce:** Nessen Lighting, nessenlighting.com; **Page 84 (photo, bottom left) Cabinetry, stools, steel backsplash:** IKEA, ikea.com; **Counter, sink:** Vincent L. Adams Cabinetmaker, 845/855-5825; **Lighting:** Cable lights from GI Lites On Ltd.; **Refrigerator:** Sub-Zero, through Bestco Appliance, 845/463-3411; **Dishwasher:** Bosch, through Ackerman's Appliance, 518/828-7339; **Faucet:** Dornbracht, through Simons Hardware & Bath, simonsny.com; **Page 85 Bed:** *Min* from Design Within Reach, dwr.com; **Headboard:** Custom from Tribeca Upholstery & Draperies; **Chests:** IKEA, ikea.com; **Sconces:** Nessen Lighting, nessenlighting.com.

Be Our Guest

Architecture: Eric Logan and Jeff Lawrence, Carney Architects, 307/733-4000, carneyarchitects.com; **Design:** Emily Summers, Wendy Konradi, and Bonnee Sharp, Emily Summers Design Associates, 4639 Insurance Lane, Dallas, TX 75205, 214/871-9669, emilysummers.com; **Page 87 Sofa:** *2491* by A. Rudin, arudin.com; **Sofa upholstery:** *Man's Best Friend* by John Hutton, through Pacific Design Center, 310/659-2388; **Coffee tables:** Custom by Emily Summers Design Associates; **Rug:** *Drenth Heath* by Claudy Jongstra, claudyjongstra.com; **Chair upholstery:** *Saint Andrews* from Pierre Frey, pierrefrey.com; **Dining table:** *Gueridon* from Vitra, vitra.com; **Dining chairs:** Owner's collection; **Page 88 Side tables:** Tree stumps from Anderle Gallery, 831/624-4199;

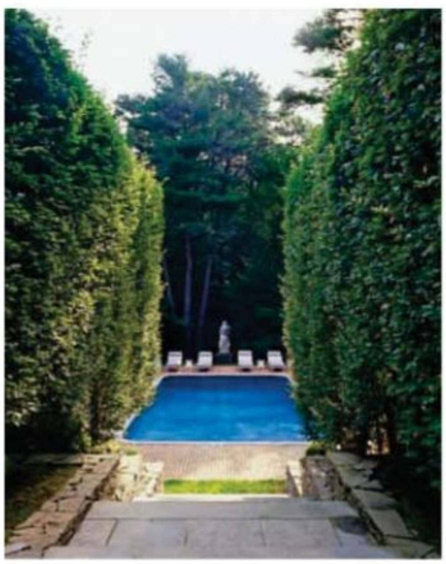


Pendant lighting: *Random Suspension* by Moooi, moooi.com; **Page 90 (photo, bottom left) Bed, desk:** Custom by Emily Summers Design Associates; **Chair:** Century Modern, centurymodern.com; **Bedding:** Eileen Fisher for Garnet Hill, garnethill

.com; **(photo, upper right)** **Tile:** *Avalon* from Ann Sacks, annsacks.com; **Page 91** **Cabinetry:** Custom by Carney Architects; **Cabinet fixtures:** *T-Bar* from Green Street Details, greenstreetdetails.com; **Faucet:** Franke, franke.com.

Designer Greens

Landscape Design: Craig Socia, Craig Socia Garden



Design, P.O. Box 2739, East Hampton, NY 11937, 613/324-8741, craigsocia.com.

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Well Grounded

These topographically inspired products will spur you to chart a new course in design.

Clockwise (from top right): Travel the world with *Cityscape* **rugs** by Monika Piatkowski. Choose from a range of metropolises—from New York to Moscow—or customize one to your own town's terrain (86½"l x 63"w, from $4,800; HiveSpace.com). Lines on the *Topoware* **china** by Karola Torkos and Alexandra Deschamps-Sonsino play on the level of your appetite with labels like "modest," "moderate" and "greedy" (from about $38; Topoware.org). An undulating gessoed frame raises the *Plateau* **mirror** by Carlos Rittner to new heights (52"w x 47"h x 6"d, $5,200; 212/689-6903), while the *Dan* **vase** provides a natural home for a single bud (6"h, $56; MollaSpace.com).—*Produced by Katherine E. Nelson and Callie Jenschke. Written by Flannery Hoard.*

LUCAS ALLEN

For another well-mapped product, see the Table of Contents, p. 4.

Is it a TV?

When your eyes can follow a rocket car test run and still notice a paint scratch on the rear fin, it must be the LG 240Hz TV. The one that delivers your need for speed with a crystal clear picture – so you'll never miss a second of the action.

Or something better?



The LG LCD TV with TruMotion 240Hz. It keeps up with all the action frame by frame to bring you unsurpassed motion detail. **LGusa.com/240Hz**

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